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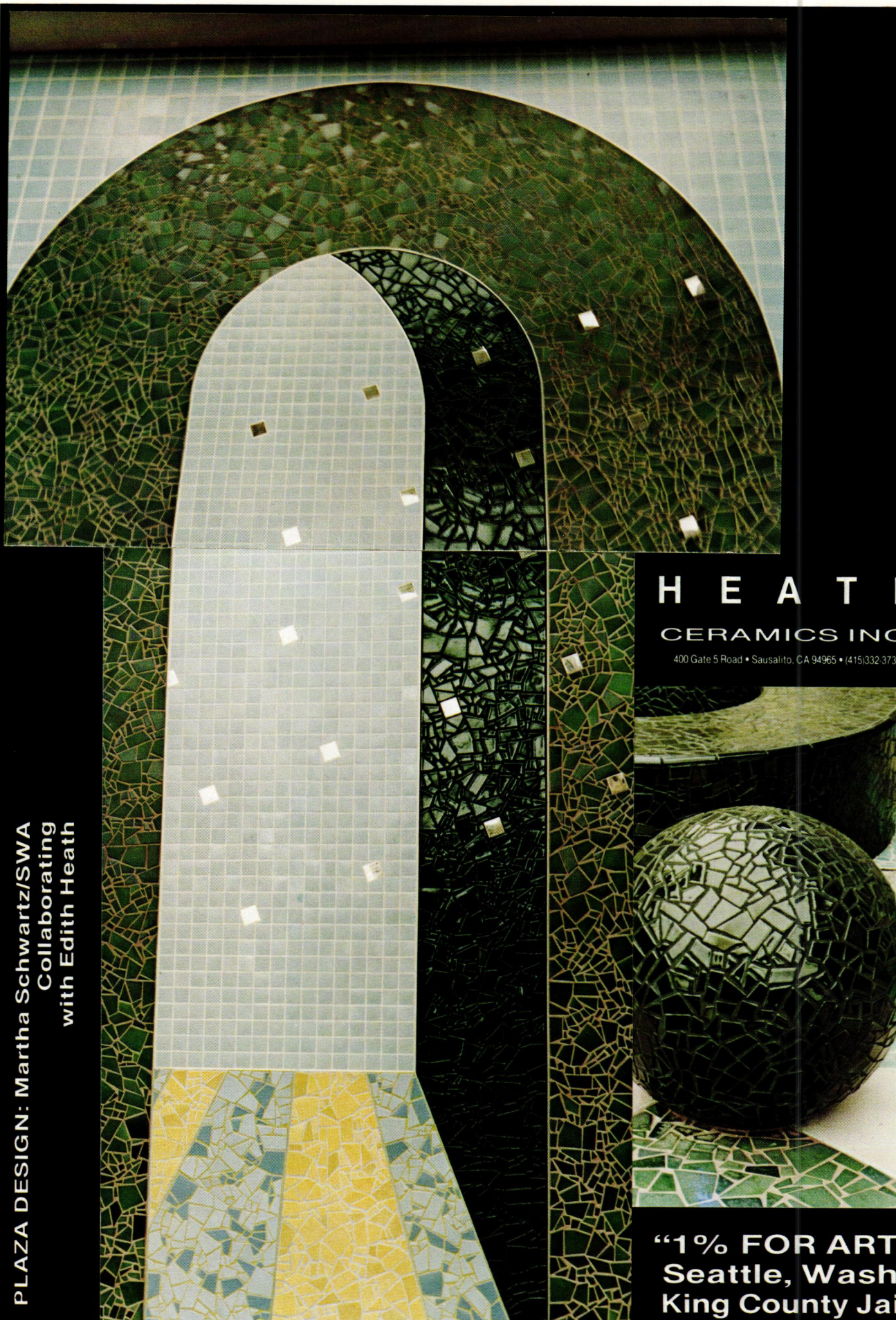
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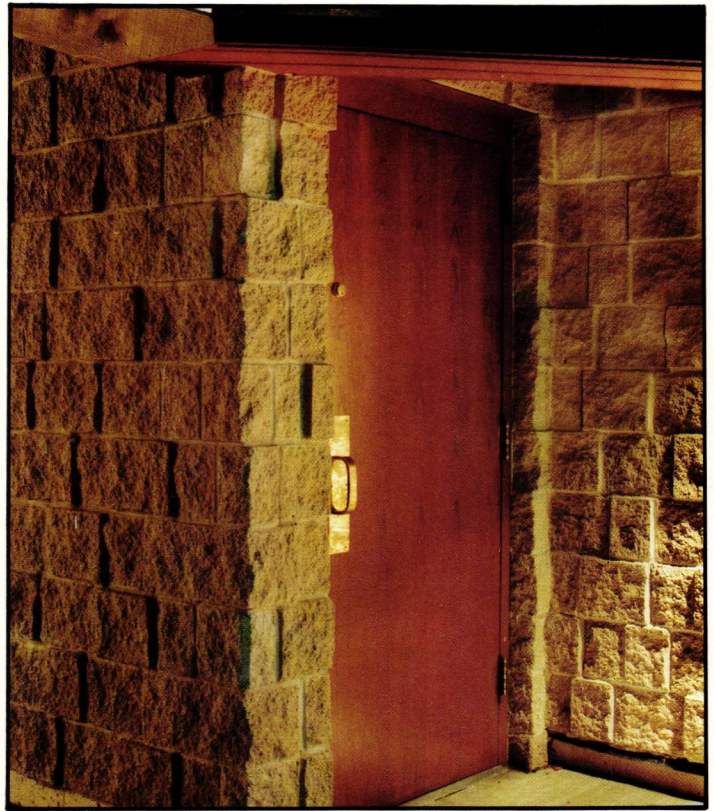
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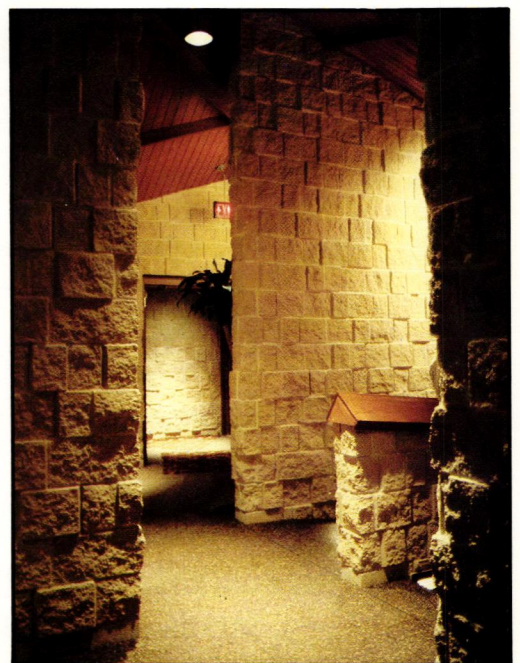
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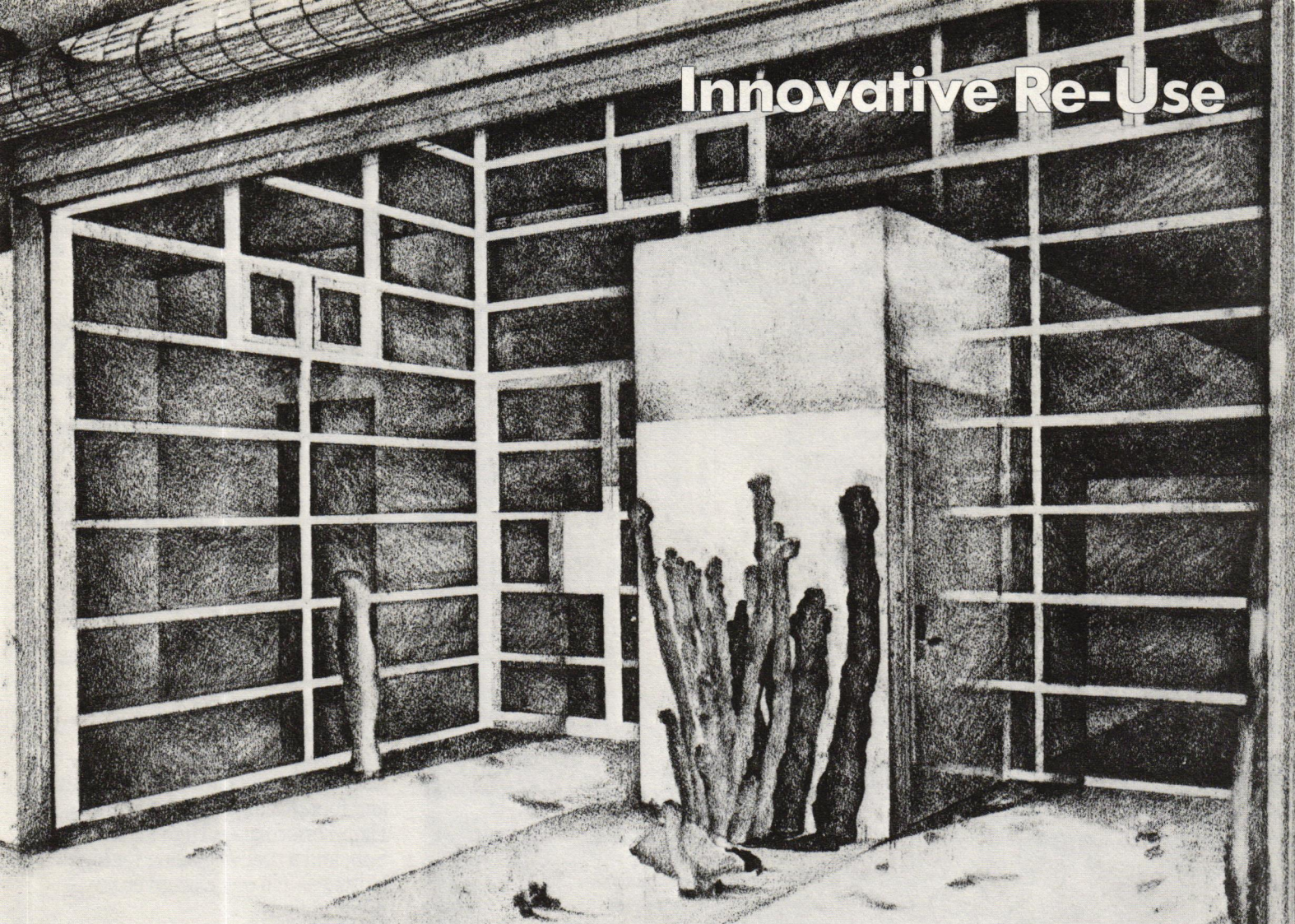
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# Innovative Re-Use



Windham Hill Productions Headquarters. Architect: Anderson/Schwartz Architects

WES GOFORTH

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Los Angeles Theater Center. A conversion of a Security Pacific Bank and a vacant parking lot into four theaters. Original architect: John Parkinson. Re-use architect: John Sergio Fisher, AIA. Photographer: Richard Katz.

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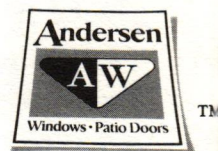
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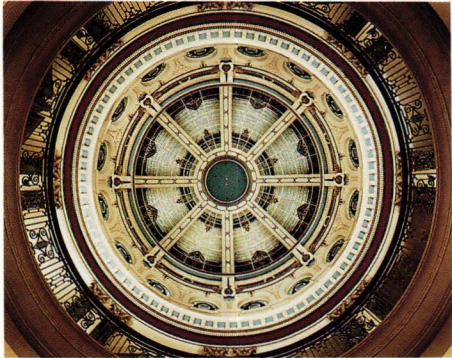
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# Trans Formation



Stained glass dome, Redwood City Courthouse.  
Restoration: Reflection Studios, Inc.

When the dust raised during the wrecking ball and jackhammer phase of tear-it-down urban renewal had settled, it became obvious that the destruction of our existing building stock was a cultural and economic extravagance that our society could ill afford.

Architects and developers were alerted to the economic and architectural potential of recycling existing places to new uses by two projects achieved in San Francisco in the 1960s. The successful conversion into retail specialty centers of the Ghirardelli chocolate factory (by Wurster, Bernardi & Emmons, 1965) and the Del Monte cannery (by Esherick, Homsey, Dodge & Davis, 1968) introduced the innovative re-use of urban industrial buildings as a lucrative development strategy. These projects launched a nation-wide trend in urban renovation based on the conservation of our built resources.

The recycling of existing places through rehabilitation, remodel and adaptive re-use accounts for a significant portion of architectural practice. A survey conducted by The American Institute of Architects in 1987 disclosed that 27 percent of the revenue of responding member firms came from remodel/renovation work. Of the responding firms in California, 43 percent derived up to 25 percent of their revenue from rehabilitation work; 17 percent of the California firms derived from one-quarter to one-half of their revenue from this source.

The bulk of reconstruction work is accomplished by smaller firms working at small scale, according to a study conducted for *Business Design & Construction* by Cahners Publishing Co.'s Bureau of Building Market Research. Firms with less than \$10 million in annual work reported that reconstruction represented 31 percent of their business in 1986. (These firms comprised over half of the AIA firms in California in 1984.) Firms with more than \$50 million in annual work attributed 24 percent of their business to reconstruction. (These firms accounted for 6 percent of the AIA firms in California in 1984.) A related survey showed that the average budget for reconstruction projects was \$2.5 million, that 60 percent of the reported projects involved buildings under 50,000 square feet, and that 73 percent involved buildings with three or fewer floors.

Reconstruction activity is thriving in California, with the strongest growth occurring in the nonresidential segment

of the market. The case study projects featured in this issue show that nonresidential reconstruction is big business. The annual dollar volume of construction for alterations and additions in California from 1980 to 1986 rose by 52 percent for residential projects (to \$1,870,000,000) and by 98 percent for nonresidential projects (to \$3,392,000,000), according to the Construction Industry Research Board.

Nonresidential reconstruction is likely to continue its bullish profile in the decade to come, since expenditures for additions and alterations accelerate in economically tough times. In addition to expanding market opportunities, the emphasis on adaptive re-use offers architects an exciting array of design opportunities. The challenges and constraints of this area of architectural specialization are explored in an article by Leon Sugarman, RIBA.

All design is a remodel, in a way, an intervention into an existing order, beginning with the site. The relation of architecture to the natural environment is the subject of our March/April issue. This issue looks at how architects are inventive in realizing the spatial and economic opportunity of a place.

To succeed at adaptive re-use, an architect needs the intellectual energy to engage the intrinsic meaning of a place and to reflect that meaning through relevant forms. The point is not to copy what was done before or to camouflage the past with pseudo-forms, but to curb one's enthusiasm for the current moment and respect what exists without making a caricature of it. The challenge is to celebrate the aesthetic relationship between the old and the new, to integrate contemporary needs with the built history of our civilization.

Recycling the built environment is a form of planned management that conserves economic, environmental and cultural resources. The ongoing process of renewal by transformation that is addressed in this issue facilitates what Vincent Scully has called "communication across generations over time." That dialogue is both a shared heritage and a gift to the future.

—Janice Fillip





Loews Ventana Canyon Resort, Tucson, Arizona. Architect: Frizzell Hill Moorhouse.



Bishop Ranch Business Park, San Ramon. Architect: Hoover and Associates.

#### DEVELOPMENT PROJECTS HONORED

The Urban Land Institute recognized two California real estate development projects with Awards for Excellence in its ninth annual awards program. The Bishop Ranch Business Park in San Ramon, designed by Hoover and Associates, is a 585 acre employment center developed through a public/private partnership. Loews Ventana Canyon Resort in Tucson, Arizona, designed by Frizzell Hill Moorhouse, is a 14 acre planned destination resort hotel. Both projects were honored for superior design, relevancy to contemporary issues, and resourceful use of land while continuing to improve the quality of the built environment. Jurors were Bruce J. Graham, FAIA; Jack D. Bloodgood, FAIA; Benjamin T. Lake II; Marshall Bennett; Monroe J. Carell, Jr.; James B. Digney; R. John Griefen; Lester Gross; Robert W. Lisle; Richard J. McElyea; Henry J. Paparazzo; Wayne Ratkovich; and Kenneth W. Hubbard.

DAVID WAKELY



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## COMPETITIONS

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- An International Design Arts Competition to select a design solution for 100 acres of land surrounding the entrance to the campus of the University of California, Davis, is being cosponsored by the University of California and the National Endowment for the Arts. Solutions should make creative statements in the form of earth arts and landscape sculpture for the parcel, which is part of The University Arboretum. The winner of the single-phase competition receives \$15,000 in cash prizes, plus design commissions. Jurors are Lawrence Halprin, James Wines, Theodore Hullar, Dr. Marc Cathey, Robert Arneson, and Dr. Mildred Mathias. Registration is due February 15, 1988, with submissions due March 15, 1988. Winners will be announced May 1, 1988. To register, send a written request with \$25 to Design Arts Competition, Kerry J. Dawson, ASLA, Director, The University Arboretum, Department of Environmental Design, University of California, Davis, CA 95616. Include an additional \$25 for a sepia base map or an additional \$50 for a mylar base map. Make checks payable to Friends of the Davis Arboretum.
- Excellence in historic preservation will be honored in two awards programs being cosponsored by the White House, the Advisory Council on Historic Preservation, and the Department of the Interior as part of the "Take Pride in America" public awareness campaign. The President's Historic Preservation Awards are for privately-funded preservation projects; the National Historic Preservation Awards apply to federally-assisted projects. Award winners will receive certificates. Nominations close February 19, 1988. For an entry form, write to Awards, Office of the Executive Director, Advisory Council on Historic Preservation, The Old Post Office Building, 1100 Pennsylvania Avenue, N.W., Suite 809, Washington, DC 20004, (202) 786-0503.
- A \$10,000 prize in each of two categories—new construction and reconstruction/restoration—is offered in the Second Annual Du Pont "Hypalon" Excellence in Architecture Awards program. The competition is limited to buildings in the United States or Canada that incorporate roofing systems based on Hypalon. Jurors

are Bernardo Fort-Brescia, AIA, Adele Naude Santos, AIA and Thomas J. Hines. The entry deadline is March 1, 1988. To receive an entry form, write to The Du Pont "Hypalon" Excellence in Architecture Awards, Suite 300, 150 Monument Road, Bala Cynwyd, PA, 19004.

- The Industrial Designers Society of America (IDSA) seeks entries for its ninth annual Industrial Design Excellence Awards program. Products or systems placed on the market between May 1, 1986 and May 1, 1988 are eligible. The jury will evaluate each entry on the innovation of the design solution, its use of appropriate and cost-efficient materials and production processes, the customer appeal of its appearance, its benefits to the user (such as convenience, safety and value), and its benefits to the client (such as market reaction, sales and manufacturing efficiency). The deadline for submissions is May 6, 1988. Award-winning designs will be displayed in The Worldesign Gallery, New York. Entry kits cost \$65 for IDSA members, \$105 for nonmembers. To receive a kit, send a prepaid order to IDSA, 1142-E Walker Road, Great Falls, VA 22066.



Residence Apartment Building, San Francisco State University. Architect: Bodrell Joer'dan Smith Partnership.

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### UNIVERSITY RESIDENCE COMPETITION WINNER

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The team of Bodrell Joer'dan Smith Partnership and Perini Corporation won a competition to design a \$17 million conference and residence center for San Francisco State University. Competition finalists were Skidmore, Owings & Mer-

rill, Kaplan/McLaughlin/Diaz, and Wurst Bernardi & Emmons. The 15 story design for 568 students will feature peaked roofs that give the impression of several towers linked together at varying heights. The project will be connected to the existing campus dining center. The building is expected to be ready for occupancy by July 29, 1989.





# Imagine

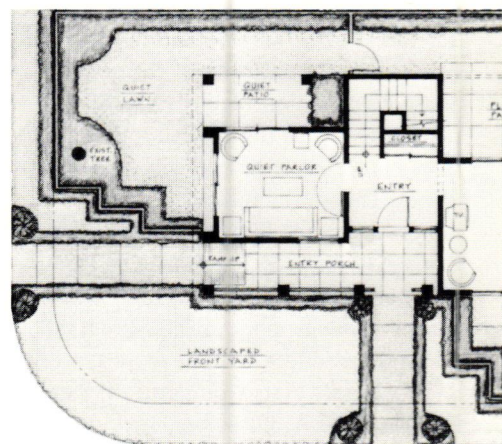
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Proposed Group Home. Architect: David Crabbe, AIA.

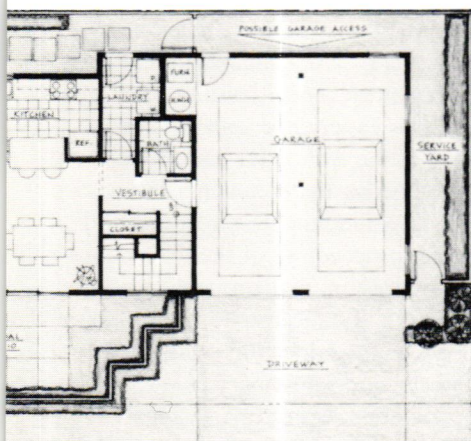
## HOME SHARING

A competition to encourage innovative designs for home sharing was co-sponsored by the San Mateo County Chapter/AIA and Human Investment Project, Inc. (HIP). David Crabbe, AIA won the competition and will receive a fee for designing the project. Bob Sauvageau, AIA and Jude Kirik were runners up. A design by Bob Williams, AIA and Mustafa Amantullah received an honorable mention.

The object of the competition was two-fold: to provide an innovative design for shared living that would meet city requirements, and to develop a demonstration project that could be adapted by other communities. HIP plans to lease a vacant lot owned by Redwood City, build Crabbe's design, select the tenants, and manage the house through a shared rental program for low- to moderate-income people.

The jury commended Crabbe's design for its flexible floor plan which allowed for a variety of room "combinations" and for its overall sensitivity to the users' needs. Jurors were Robert Marquis, FAIA, Sam Davis, FAIA, and Dan Gonzales.





## SONOMA CITY HALL REHABILITATED

Even elegant symbols of small town America sometimes fall upon hard times. The Sonoma City Hall was no exception. After the building was determined seismically unsound in 1986, city officials decided to have the building's exterior restored and have the interior rehabilitated to meet the future needs of a burgeoning city staff. Jerold Tierney, AIA was restoration architect for the \$700,000 project, which was completed in October, 1987.

The City Hall is situated in the center of Sonoma's plaza. Architect A.C. Lutgens designed the 1908 building with four identical sides so the landmark structure would face out to all four surrounding streets. "Because of the design and location in the center of the plaza, to see the building discontinued for active use as a city hall was unthinkable," said City Councilman Jerold Tuller. "Rehabilitation clearly was the way to go from the beginning." The town prides itself on its historic background and markets the City Hall to producers of television shows and commercials as a typically American backdrop.

The exterior was restored to reflect the

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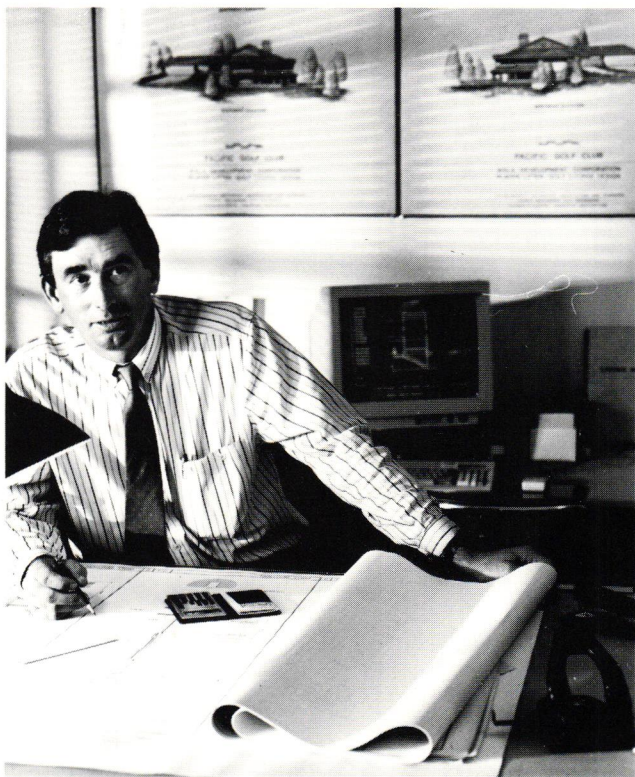


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building's original use as a fire station and city marshall's office. Tierney's biggest challenges were to add an interior steel frame to improve structural stability, to make more room for city staff, and to meet state grant requirements.

## **PROFESSIONAL LIABILITY PROJECT**

The results of the CCAIA Professional Liability Project, an 18 month effort specially funded by a dues assessment, are in the mail to CCAIA members.

The mailing includes results of the first-ever survey of California architects and their professional liability insurance and claims experience; an annotated version of the AIA B-141 contract document reflecting the comments and advice of California architects, attorneys, and insurers; proceedings of the 1987 Education Symposium, that brought together architects and educators to discuss ways to improve the education of aspiring architects; and a summary of legislative efforts in the areas of tort and insurance reform over the past year. The material also contains information on how CCAIA members can participate in a peer review process and in a new program that tracks key lawsuits establishing important precedents for the practice of architecture in California.

The materials were prepared under the direction of CCAIA's Professional Liability Project Steering Committee, chaired by Ralph Bradshaw, AIA. Other committee members are Mel Cole, AIA; Ralph Vitiello, AIA; and insurance broker R.D. (Dick) Crowell.

## **PROFITS DOWN FOR DESIGN FIRMS**

Profit margins for design firms dropped eight-tenths of a percent in 1987, according to a survey conducted by Birnberg and Associates/The Profit Center. An increase in professional liability premiums caused overhead rates to reach 149 percent of direct labor. The cost of errors and omissions insurance as a percent of total revenues increased 46.5 percent in the past year. Net profits on total revenues before taxes and discretionary distributions stand at 7.1 percent, down from a high of 7.9 percent in 1986.

The average collection period was 76 days in 1987, up from 72 days in 1986. Only 37 percent of the firms surveyed



charged interest on delinquent accounts receivable. Those that did so charged a median of 1.5 percent per month after 30 days beyond the original invoice dates. More than 60 percent of respondents marked up reimbursables at an average rate of 10 percent.

Marketing efforts were measured by comparing total marketing expenses to total revenues. In 1987, the ratio stood at 4.4 percent, a decline from 4.7 percent in 1986.

The survey update included data from 143 of 173 firms that participated in a 1986 survey. The report is available for \$38 plus \$3.50 shipping, prepaid, from Birnberg & Associates/The Profit Center, 1227 West Wrightwood Avenue, Chicago, IL 60614, (312) 664-2300.

### OPEN A NEW DOOR

Renewed activity in the renovation and remodeling market has increased the demand for residential windows and doors, according to research sponsored by the National Wood Window and Door Association. Although non-wood doors account for 63 percent of the new residential construction market, 57 percent of doors used in renovation and remodeling are made of wood.

Remodeling projects account for nearly 50 percent of the overall market for exterior doors, more than 50 percent of the total demand for residential windows, and nearly 60 percent of the market for patio doors. Home builders are using more windows and patio doors in new construction, with an average of 14.2 windows per single family detached home in 1986, compared to 12 windows for the previous year.

### CORRECTIONS

Architect for the Grand Champion Tennis Stadium in Indian Wells, which appeared in the "News" section of our November/December, 1987 issue, was Corbin/Yamafuji & Partners, not McLarand, Vasquez & Partners, Inc.

An article on the California Building Officials' awards program in the September/October, 1987 issue incorrectly identified Barry Holloway as architect for the Danbury Park homes in Pleasanton. According to the Board of Architectural Examiners, Mr. Holloway is not a licensed architect.



1460 Pine Street, San Francisco  
Architects—Sandy & Babcock

Photo—Chris Larrance



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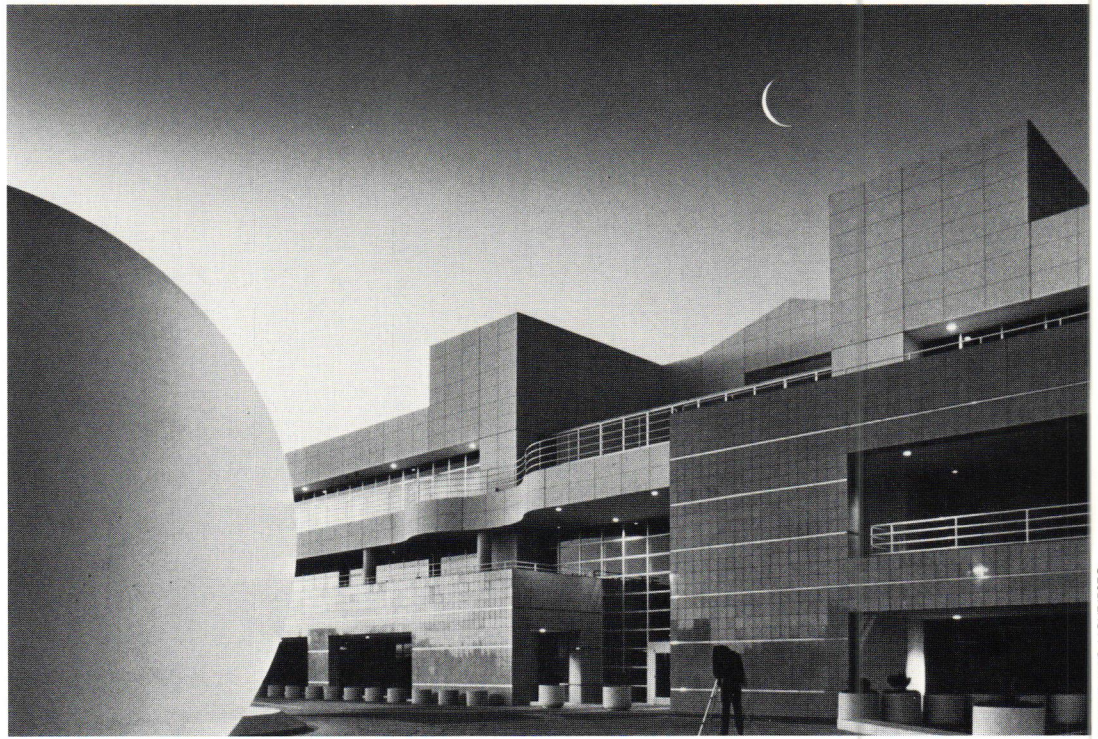
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**THE STATE COMPENSATION INSURANCE FUND REGIONAL HEADQUARTERS, Sacramento.**

**Architect:** Leason Pomeroy Associates. **Jury Comment:** A place of public work. A building that takes advantage of a beautiful site; makes excellent office space. Modern forms handled with consummate skill and economy of means. Helps to establish highest standards for state agency buildings.

**THE ATRIUM, Irvine. Architect:** WZMH Group, Inc. **Jury Comment:** A place of connection. Most provocative and interesting of the office complexes reviewed. It integrates disparate functions into a strong complex of place. This building seems open to the future. Materials are distinct and handsome with details well-handled.



State Compensation Insurance Fund Regional Headquarters, Sacramento. Architect: Leason Pomeroy Associates.



The Atrium, Irvine. Architect: WZMH Group, Inc.

**ORANGE COUNTY**

"A Sense of Place," the Orange County Chapter/AIA's annual Design Awards Program, focused on the overall environmental context created by a project.

Leason Pomeroy Associates received an Honor Award for The State Compensation Insurance Fund Regional Headquarters, Sacramento, and an Award of Merit

for River Center, Arizona. Strock Architects were given an Honor Award for The Orange County Register, Santa Ana, and an Honorable Mention for Freedom Newspapers, Inc., Irvine. An Honor Award was given to IBI Group/L. Paul Zajfen, AIA for the University of California, Santa Barbara Faculty Housing, Santa Barbara.

WZMH Group, Inc. received a Special Theme Award and an Award

of Merit for The Atrium, Irvine.

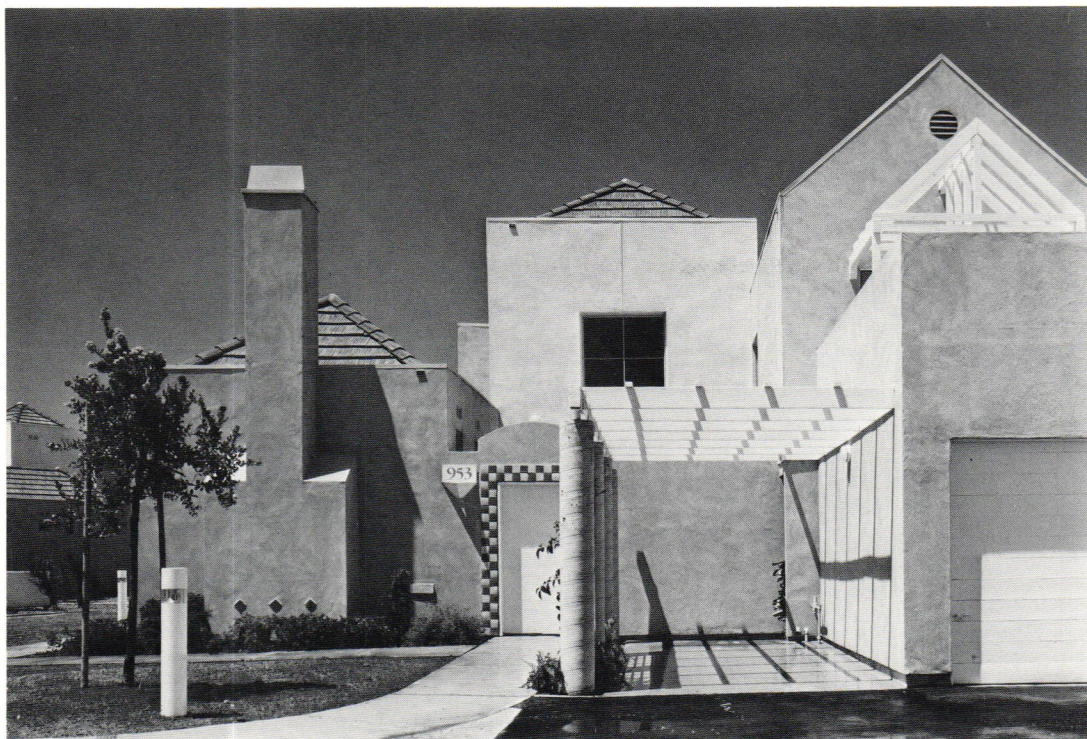
Awards of Merit were presented to Blurock/Van Roon Architects for Summerfield Duplex, Newport Beach, and Case Study House Addition, Laguna Beach. The Blurock Partnership received an Award of Merit for Picerno School, Italy.

Honorable Mentions were given to Gensler and Associates/Architects for Jessica McClintock, South

Coast Plaza, Costa Mesa; Kober Cedergreen Rippon for Atrium Court, Newport Beach; and Rauh & Price Architects for Thousand Steps Restroom Building, South Laguna.

Jurors were Robert Harris, FAIA; Barton Myers, AIA; and John Ruble, AIA.





University of California, Santa Barbara Faculty Housing, Santa Barbara. Architect: IBI Group/L. Paul Zajfen, AIA.

**UCSB FACULTY HOUSING,** Santa Barbara. Architect: IBI Group/L. Paul Zajfen, AIA. Jury Comment: A place of thoughtful rest. Beautifully organized and conceived cluster of housing that celebrates the coming together of a very interesting car court. We wish institutionally-supported housing was always as good as this.

GLEN ALLISON



The Orange County Register, Santa Ana. Architect: Strock Architects.

**THE ORANGE COUNTY REGISTER,** Santa Ana. Architect: Strock Architects. Jury Comment: A place of accessible work. Building is a real sleeper; a thoroughly modern design that fits beautifully in its context. It shows great sophistication in dealing with a facade that normally would be quite uninteresting, using the standard industry components. Reinforces the street, while making a point of access for both cars and people.



## LOS ANGELES CONSERVANCY

Architectural contributions to historic preservation were recognized in a recent awards program sponsored by the Los Angeles Conservancy.

William W. Ellinger III, AIA received a Preservation Award for transformation of the abandoned 1904 Engine House No. 18 into a community arts center and for restoration and adaptation to office use of a 1901 residential building within a National Register Historic District at 569 South Marengo.

Preservation Awards were given to deBretteville and Polyzoides, AIA for relocation and restoration of the 1929 El Greco Apartments for senior housing; Allyne Winderman, AIA for recapturing the original look of the 1912 Stillwell Hotel, a residential hotel, and for upgrading the South Park community; architects David Serrurier and Warren Jacobs for restoration of the 1937 Kaufman/Edlund House, an architecturally significant single family house designed by Richard Neutra; and *The Bungalow Reader*, a newsletter published by the Urban Conservation Office in Pasadena.

Architect Housheng Moghaimi received a Certificate of Merit for preservation of the 1903 Janes House.

Jurors were Brenda Levin, AIA, David Martin, AIA, Alan Sieroty and Ira Yellin.



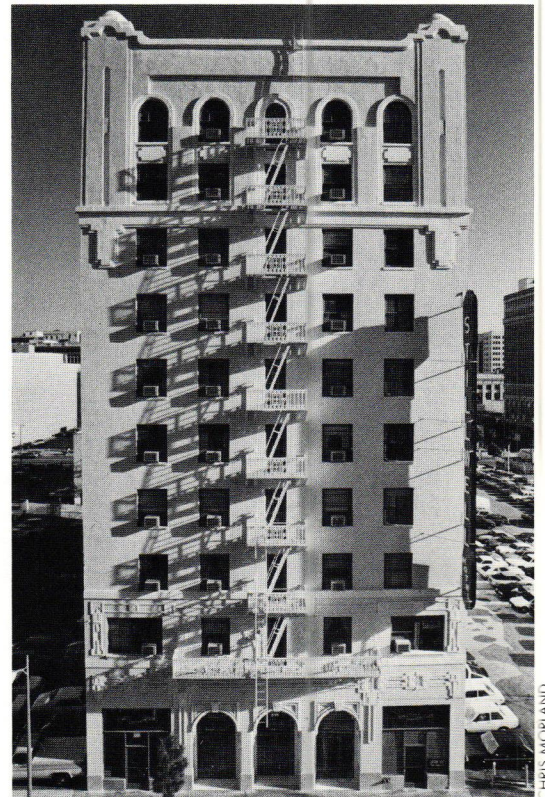
569 South Marengo, Pasadena. Restoration architect: William W. Ellinger III, AIA.



Engine House No. 18. Restoration: William W. Ellinger III, AIA.



El Greco Apartments, Los Angeles. Restoration architect: deBretteville and Polyzoides, AIA.



Stillwell Hotel, Los Angeles. Restoration architect: Allyne Winderman, AIA.

CHRIS MORLAND





Janes House, Hollywood. Restoration architect: Houshang Moghaimi.



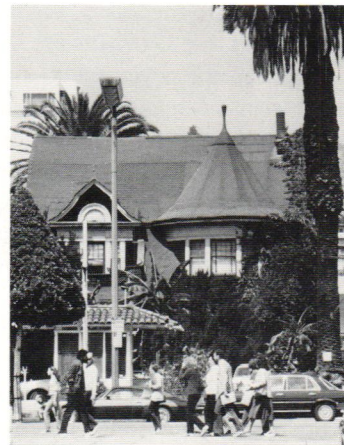
Bank of America, Mendocino. Restoration architect: Dan Peterson, AIA and Geraldine Peterson, Interactive Resources.



Felton Covered Bridge, Felton. Restoration architect: Jeff Oberdorfer.

**FELTON COVERED BRIDGE, Felton. Architect: Jeff Oberdorfer.**  
**Jury Comment:** An outstanding community effort. Research and reconstruction are unique and have set a new standard in the field.

**THE JANES HOUSE, Hollywood.**  
**Architect/Preservationist:** Houshang Moghaimi. **Jury Comment:** Because so much of our past has been lost as residential neighborhoods "go commercial," this effort's success was against great odds. It is very noteworthy that such a scarce architectural style was preserved.



TOM VOLLUCK, COURTESY OF HOLLYWOOD HERITAGE, INC.

**BANK OF AMERICA, Mendocino.**  
**Architect:** Dan Peterson, AIA and Geraldine Peterson - Interactive Resources. **Jury Comment:** The architects exhibited special tact in installing the automatic teller machine in an alcove not visible from the street. Excellent preservation of the exterior.

## CALIFORNIA PRESERVATION FOUNDATION AWARDS

Excellence in restoration, renovation, rehabilitation and/or adaptive reuse of architecturally significant California buildings was the focus of the Fifth Annual California Preservation Foundation Design Awards. Awards were given to:

Reflection Studios Inc. for restoration of a 1910 stained glass dome and repainting of a rotunda in the courthouse in Redwood City.

Kaplan/McLaughlin/Diaz for the conversion of Park Hill, San Francisco from a 1920s hospital into a 136 unit condominium development (see page 19).

Houshang Moghaimi for preservation, restoration and conversion to commercial use of the 1903 Janes House, the last remaining Victorian structure in the Queen Anne style on Hollywood Boulevard.

Jeff Oberdorfer for the Felton Covered Bridge, Felton. With help from local residents, the 1892 bridge was entirely rebuilt and returned to its original appearance.

Dan Peterson, AIA and Geraldine Peterson - Interactive Resources for the Bank of America, Mendocino. Instead of tearing down the 1909 bank building, it was restored to its original appearance. A modern automatic teller was incorporated by moving it into an entry alcove.

Thirtieth Street Architects for the Old Town Granary Motel, Irvine. Originally located within the working center of the Irvine Ranch, the hexagonal silos were converted into a motel (see page 36).

The City of Los Angeles for a report entitled "Earthquake Hazard Reduction: Cumulative Impacts on Historic Buildings," written under contract to the Community Redevelopment Agency. The report examines the problems of making older masonry buildings more resistant to earthquake damage without sacrificing their historical integrity.

Jurors were James Ream, AIA, architects Patrick McGrew and Jeremy Kotas, Michael Stepner, AIA, and Alan Hess.



# Recycling The Past

## A SEAMLESS INTEGRATION OF OLD AND NEW

BY LEON SUGARMAN, RIBA

Some people think that Hell is where the Swiss are the lovers, the English are the cooks, the Germans are the police, the Italians run the government, and the French are the car mechanics. But any architect involved in restoration, renovation, or adaptive re-use realizes what Hell really is: an old building that was badly "modernized," that is dilapidated and structurally unsound, that complies to no code known to man, is on the National Register, is located in a run-down area where local residents are against any sort of change, and is owned by a developer with no money and no notion what to do with the property, but who wants schematics next month. And the original drawings are nowhere to be found. Sound familiar? Welcome to the cold world of renovation, a world that an increasing number of architects will inhabit over the next decade.

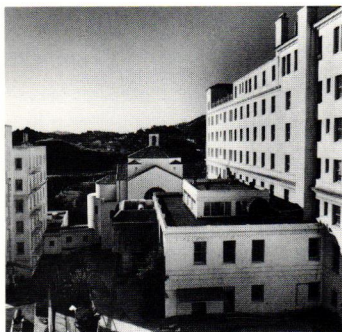
The demand for architectural services in restoration, renovation and adaptive re-use can be expected to grow in the coming years, but the emphasis within that market already is shifting. The renovation market in offices is very, very soft. The 1981 Tax Reform Act bred a syndication boom that increased the price of many old buildings far beyond the economic reality of the marketplace. The high cost of purchasing an old building depleted the funds

available for the necessary conversion of use. Further, the real estate bubble of the 1980s has now burst. Developers of new office buildings offer deals that escalate the vacancy rates in old buildings. Thus old buildings, never the favorite of the insurance brigade, are left to fight it out with other competitors, which leaves few dollars for a conversion to do justice to the buildings.

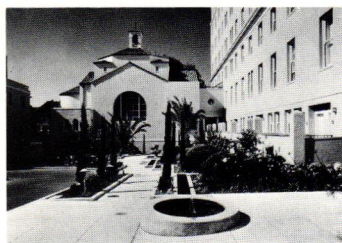
However, the concern for downtown revitalization has caused communities to look again at their roots and to build upon their existing resources. So old buildings are beginning to find another generation of use as loft housing, retail, and community and cultural centers. This trend is particularly gratifying since, as someone once observed, a city without old buildings is like an old man without a memory.

The emphasis on revitalization promises many opportunities for architects. Small scale renovation of ground-floor commercial space for restaurant and retail uses offers one of the most challenging areas, especially for smaller firms. As industrial and manufacturing uses change, larger opportunities emerge to recycle those buildings for R&D, commercial and community uses, perhaps in unforeseen areas.

Renovation is a time-consuming, frequently demoralizing process that requires tremendous patience and the capacity to accept bad news. However, to be fair, it is also exhilarating. It makes one feel good to save a little bit of history by recycling a beautiful artifact from



JOHN SUTTON PHOTOGRAPHY

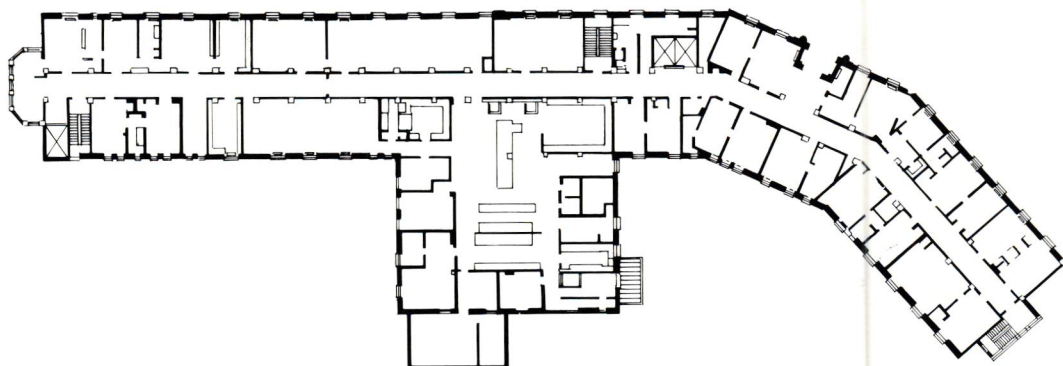


SALLY PAINTER

### PARK HILL SAN FRANCISCO

The former St. Joseph's Hospital and Convent was converted to Park Hill, a 136 unit housing development. The chapel is being re-used as a community space for residents. The original Spanish Renaissance Revival buildings were designed by Bakewell and Brown in the 1920s and are included in the National Register of Historic Places.

The interiors of both the hospital and the convent were reconstructed completely to create new floor plans suitable for one- and two-bedroom condominium units in the \$150,000 to \$200,000 price range. Spectacular views are offered by almost every unit. Parking for the sloping site is provided in a landscaped, two-level facility.



First floor original.





Park Hill, San Francisco.

SALLY PAINTER

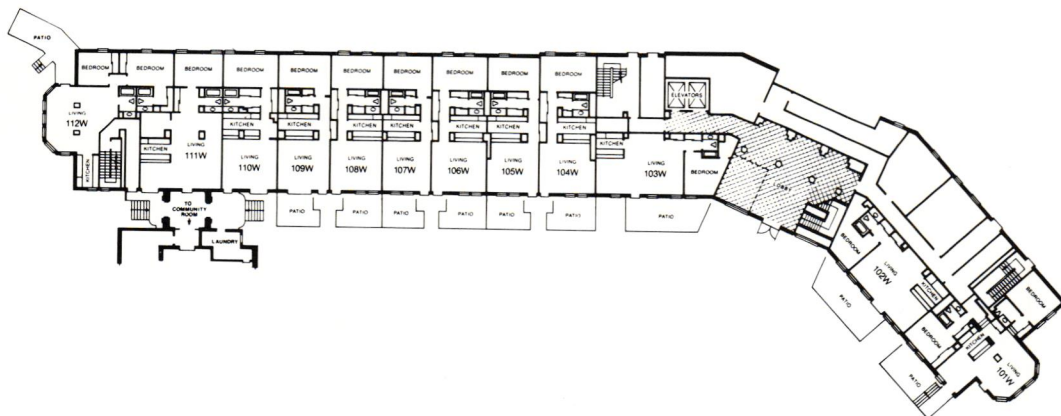
another era. The stimulating intellectual process of finding the faults, virtues, constraints and opportunities in an existing building is rewarded when a new building with new uses emerges from the renovation cocoon.

To recycle a building successfully the architect must respect the character of the original building yet develop a concept for the renovation that is valid in its own right. The architect must understand how new materials and a contemporary design can meet old materials and details without denigrating either. The best renovations result from a controlled, strong idea of how people move through a building and are captivated and entranced by the spaces. The challenge is to synthesize three dimensional space, structure, and services in a seamless integration of the old and the new.

Over the years, I have renovated everything from a seventeenth century fort on the tip of Gibraltar to entire downtown neighborhoods to, literally, a hole in the ground. This article draws upon that experience in discussing how to select a client, determine a budget, evaluate the potential of an existing building, and put together a creative, fiscally responsible design and construction team.

#### **EVEN THE MEDICIS HAD THEIR FAULTS**

A successful renovation starts with the right client. Does your client have the requisite time, money, energy, commitment and experience to stick with the project for the duration? If not,



First floor today.



you will have to provide these yourself and you will find yourself fighting a lonely battle.

Owners often are in love with their old buildings and are blind to the realities of the normal development and construction process. They need to be educated about how much money it takes to renovate a ruin, how viable a building is before and after the architect has worked his or her magic, and how much money should be paid to the architect to compensate for his or her time, expertise and—that most important commodity—creative energy. The best renovation clients are sensitive, have a sense of humor, and are adventurous pioneers.

### FORM FOLLOWS PRO FORMA

At Kaplan/McLaughlin/Diaz we always have believed that before you put a line on paper you should work backward from a budget. It is pointless to initiate a project unless there is an agreed amount of money that can be spent on the renovation. The feasibility of a project and the funds available to achieve it are a function of a simple piece of arithmetic involving the purchase price of the buildings, the amount to be realized by selling or renting the building after renovation, and all the associated costs in between. Do the pro forma before doing the design. Otherwise, as the project progresses, you will be redesigning continually to save money as the hidden costs emerge.

The true costs of a conversion may only reveal themselves as you begin to peel away the past. As you test materials such as the concrete or the terra cotta, you discover how much of the existing fabric needs to be replaced, what portion of the skin can be preserved and what must be replicated, whether the roof can be recycled, whether the existing mechanical systems are adaptable, if an electrical transformer must be replaced, how the building department views the amount of exiting you have provided, and how easily access requirements can be integrated into the existing structure. (If you are extremely unlucky, you may find the building sited on a toxic dump or riddled with asbestos.) Even an item as straightforward as cleaning the building can vary depending on labor conditions. Currently we are converting an icehouse in Denver into a design center. Going into the project we had no idea that the effort needed to remove the existing insulation systems, to dry out the building, and to repair the brick work would be so time-intensive.

The true costs emerge only as the mystery of the building unravels. For that reason, the budget should include a contingency, ranging

from 10 to 25 percent of the total projected costs, depending on how much you know about the building.

### CONSIDERING THE POSSIBILITIES

Each existing building has physical opportunities and constraints that must be understood before a viable design solution is possible. An architect who creates a design and then tries to fit the design into an existing building is heading for Renovation Hell. Every project should start with a careful investigation of the building, its dimensions, construction, structure, windows, and history. You must be as familiar with the original building as if you had prepared the working drawings yourself. But never trust the original drawings. Often the buildings were not built according to the drawings and specifications, and you may discover that the original contractor cut some corners—a practice unheard of today!

Clients constantly ask the architect to determine the feasibility for a range of new uses. To know what is possible one must first understand the basic shapes of the building and how applicable they are to a particular proposed use. When pressured to fit a complex use into an inappropriate building, the architect should remember the "advice" of Sir Winston Churchill: you can make some buildings fit all of the uses, and you can make all the buildings fit some of the uses, but you cannot make all of the buildings fit all the uses. Window location, lease depth, structural bays, floor-to-floor height, floor size, and the volume of the building each affects how the building can be adapted to satisfy potential marketing needs. For example, in the Park Hill project the design ultimately was a function of the existing window spacing.

What is possible to achieve is strongly influenced by whether the existing building is listed on the National Register of Historic Places. Buildings on the National Register enjoy substantial tax credits, but that advantage may be offset by the limitations that registration places on your development options. The National Register process is more oriented toward a preservation option without a change of use. But market and economic realities increasingly require that compromises be made in the renovation of existing buildings.

The key issue with the officials from the National Park Service and the State Historic Preservation Office is the guidelines defined in the Standards for Rehabilitation, which is virtually the Ten Commandments of renovation. The interpretation of these guidelines determines whether a building qualifies for the National Register. It is, therefore, important to



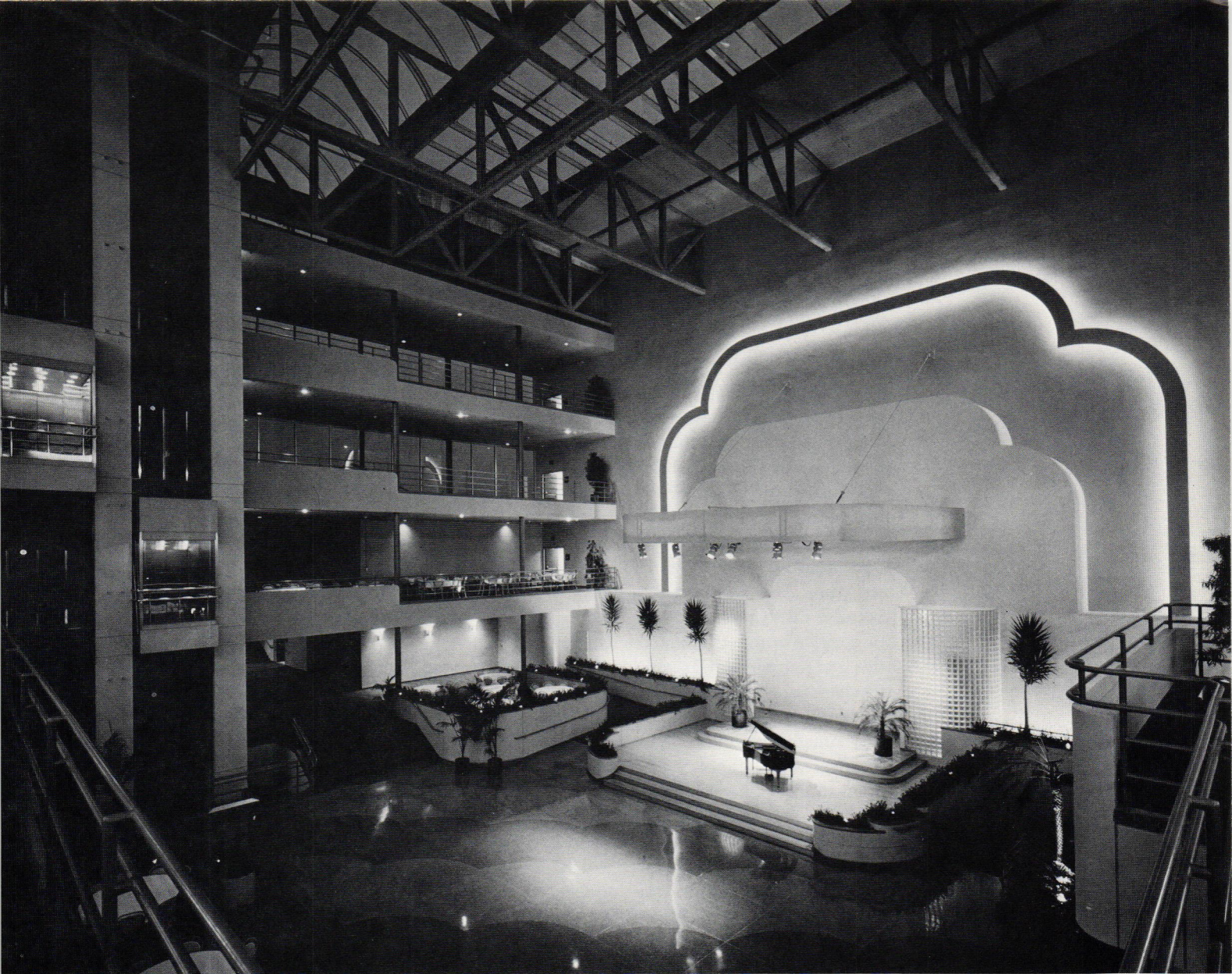
#### GIFTCENTER SAN FRANCISCO

The San Francisco Giftcenter is the latest addition to the expanding Showplace Square wholesale showroom complex. The "Gift and Gourmet" merchandise mart occupies the former Blake, Moffitt, and Towne Building, a four story concrete warehouse structure built in the 1920s and listed in the National Register of Historic Places.

The design features a central five story atrium surrounded by 300,000 square feet of wholesale showroom space. The new atrium, which was created from a former loading dock, now doubles as a daytime restaurant and evening special event and party space. It features retractable skylights, glass elevators and overlooking balconies.

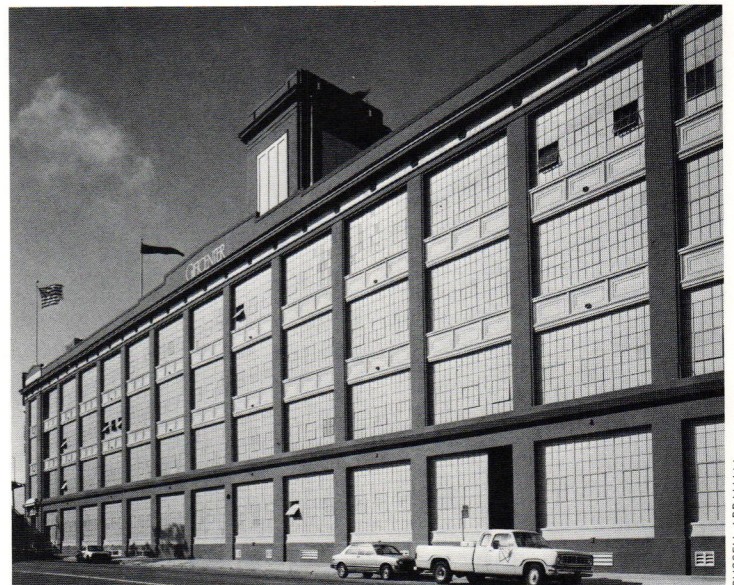
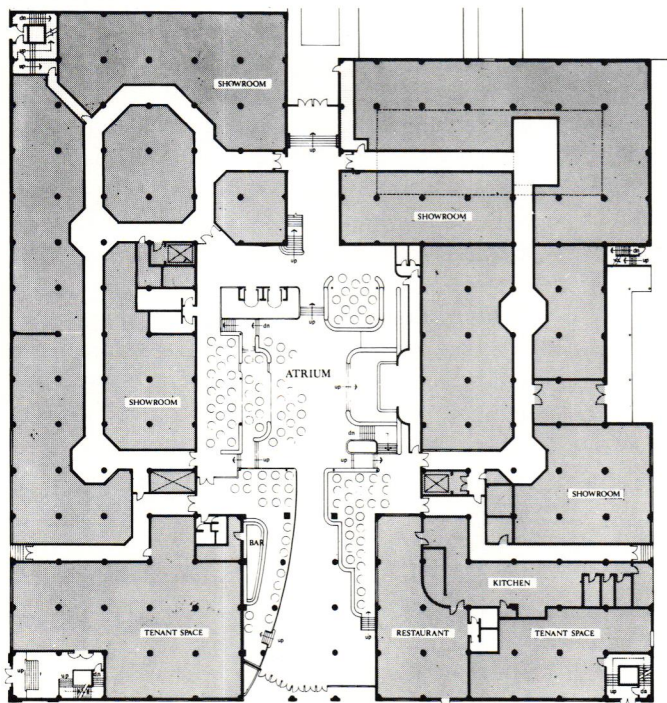
The project is significant in its contribution to the revitalization of a run-down industrial area and its sensitive stylization of the former warehouse into a viable commercial enterprise. Due to its success, a 130,000 square foot addition is planned.





Giftcenter, San Francisco.

DOUGLAS SYMES



RUSSELL ABRAHAM



meet with the appropriate officials early in the design process and explain how your design interprets the guidelines and works within them. The officers have a detailed knowledge of the history of the old buildings and a spectacular technical vocabulary of construction materials. They are an important resource in developing a design which meets the guidelines' intent and criteria. Their concern always is: how appropriate the conversion is to the existing building's history and character.

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### PLAYERS ON THE TEAM

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Select consultants as if you were choosing your own cancer surgeon. They should be experienced, understand the symptoms, and be optimistic yet realistic. Which consultants you need for a particular project depends on the scale of that project, but however many you need, make sure they are included in your fee structure. A code expert is particularly helpful because this type of work requires a great deal of creative negotiation on code compliance. A fire protection engineer also is useful. The mechanical, electrical, and structural consultants must be adaptable and skilled at installing new systems into old buildings. A mechanical engineer who will not or cannot envision his ducts in three dimensional form will spend countless hours trying to integrate a duct system into an existing building, often during the construction process. Likewise, there are structural engineers who insist on seismic frames that overpower the delicacy of your sensitive conversion.

An interior designer who comes onto a project after the building is finished can completely change the original concept of the renovation. So take every opportunity to choose an interior designer who is sympathetic to your design concept and have that person on the design team from the beginning. Then the furniture, colors, carpets, and art work can be integrated with your building concept.

Some consultants are gifted and born to work on old buildings. The best way to find them is to identify restoration projects that you particularly admire and find out who the consultants were. Talk with the users to see if they are satisfied with the way the mechanical and electrical systems work. Contractors are an invaluable source of information on which consultants create the best documentation, turn information around quickly, and work effectively with the rest of the team.

The most important member of the design and construction team is the contractor. Selecting the right contractor can save you a lot of heartache and expense in the construction

process. A contractor who is a member of the team from day one cannot claim he did not know the building later in the process and, once construction begins, is less likely to "find" problems that have expensive solutions. The contractor should have at least 1,000 years of experience in old buildings. He or she should know every type of construction and how they did it "in the old days." The contractor should know where to get replacement materials and who the master craftspeople are. Once selected, the contractor becomes your seeing eye dog. He or she prepares estimates, investigates the building, obtains alternate quotes from subcontractors, badgers the building department for a permit, and talks to the client when a beam that was on the original drawings does not actually exist and has to be built at extra cost.

Finally, this is a litigious era. The architect must give his professional judgment, even if it is unpopular. If the owner chooses to disregard that judgment, the architect has to confirm, in writing, his or her professional recommendations. This is crucial because, even if the client has deviated from the architect's recommendations, regulatory agencies and possibly lenders could hold the architect responsible for the results. Never make value judgments unless you have fully researched the items and feel confident of your decision. And clearly state whether it is just a visual inspection or a judgment based on testing of materials. Under no circumstances compromise the public safety issues for which you are professionally responsible.

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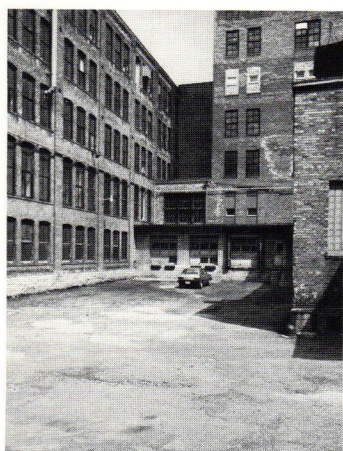
### RENOVATION HEAVEN

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Every architect who makes a practice of building with the past has had a glimpse of Renovation Hell. A few architects are blessed to experience Renovation Heaven: a commission where the building is a great piece of architecture, does not need any code upgrade, is structurally sound, responds to a simple renovation strategy, and is owned by a client who has carried out a marketing study, has an excellent contractor, does not need to go through the National Register process, wants to spend lots of money on the building and the architect, and is ready to start tomorrow. Everyone else will have to settle for a Heaven where the French are the cooks, the Italians are the lovers, the Swiss run the government, the English are the policemen, and the Germans are the car mechanics.

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*Leon Sugarman, RIBA is a studio director at Kaplan/McLaughlin/Diaz in San Francisco, where he specializes in renovation, urban design and mixed use projects. He previously worked for the British government for which he converted many buildings throughout the British Empire (before the sun set).*



#### INTERNATIONAL MARKET SQUARE MINNEAPOLIS, MINNESOTA

One of the largest renovation projects in the United States, the conversion of the former Munsingwear Factory in Minneapolis has created 200 showrooms totaling over 650,000 square feet. The former industrial complex was comprised of four large brick buildings constructed between 1891 and 1912. The five story, glass-roofed atrium that unites the structures establishes a dramatic focal point. Designed to provide a unique special events and banquet facility, the 19,000 square foot atrium has ironwork balconies, a glass-encased elevator, and three performance stages. A spacious entry lobby was created from an existing boiler house.





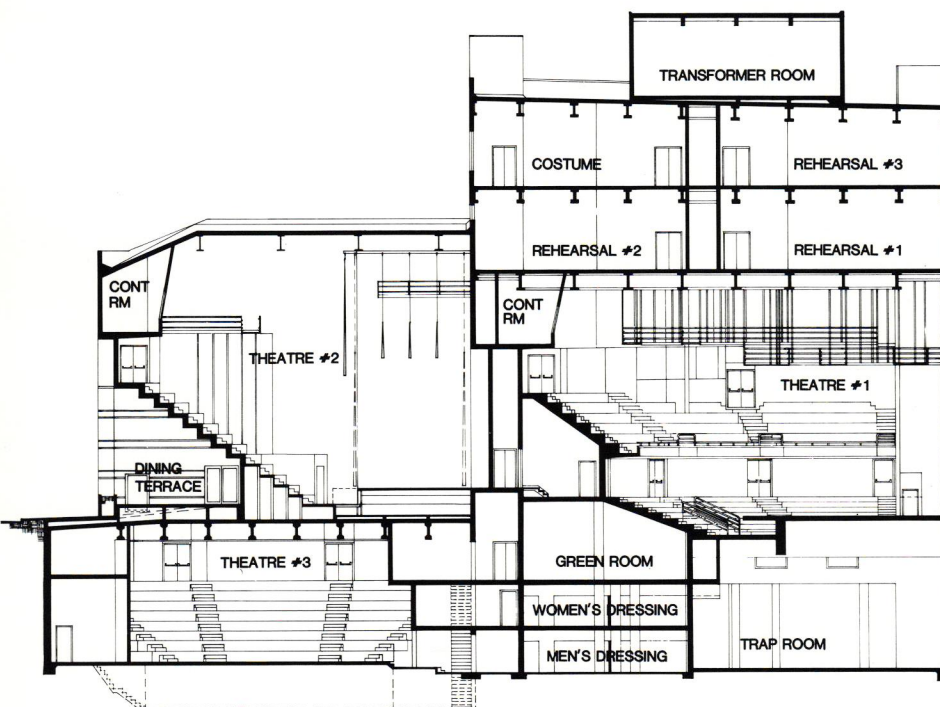




RICHARD LAURENT KATZ



JULIUS SHULMAN



## LOS ANGELES THEATER CENTER, LOS ANGELES

BY JOHN SERGIO FISHER, AIA

The Los Angeles Theater Center consists of four theaters with support facilities and space for three restaurants and bars. The program's requirement for four subscription theaters totaling a minimum of 1,225 seats was based on the financing package. The theaters were of different types: an open soft thrust stage (500 seats with balcony), a soft proscenium theater (300 seats), an open strong thrust stage (326 seats), and a flexible black box (99 seats). The program included all standard theater support facilities: control room, a central dimmer room, dressing rooms, green room, prop rooms, rehearsal rooms, and technical and administrative offices.

The project combined adaptive re-use of an existing, historically significant Security Bank Building (25,000 square feet) designed by John Parkinson in 1916, and new construction (55,000 square feet) on a 60 foot by 150 foot adjacent parking lot.

The most dominant architectural feature of the existing building was the main banking space. The grand space was 60 feet wide by 100 feet long. The 36 foot high space had a stained glass ceiling under a full skylight roof. The stained glass ceiling had been one-third destroyed in the building's former use as a warehouse. We had a stained glass artist reconstruct and recreate many of the broken and/or missing parts.

The obvious use for the bank space was to convert it into a grand lobby for as many of the theaters as possible. We were able to have the

# A Play In Four Acts



space serve three of the theaters directly at the lobby level. By the construction of a new stairway to an upper lobby level, the balcony of the main theater and the upper portico of the theater facing Spring Street open onto the grand space.

The fourth theater is directly under the theater facing Spring Street, and is accessed by a stairway that forms a hole in the floor of the grand lobby and leads to a lower lobby. The building department granted a variance to allow creation of the "hole" because the grand lobby was making a spatial connection between three separate levels.

The other element of interest was the basement bank vault. The main vault was preserved as much as possible and featured by having the circulation to the rest rooms go through the vault. Two steel vault doors also were preserved and featured along this route.

The three main statutory policies that influenced our design approach in juxtaposition to the existing parameters of the building were the seismic refurbishing of the building; policies of the Community Redevelopment Agency (CRA); and federal guidelines for the preservation of buildings on the National Register of Historic Places, since we wanted to take advantage of investment tax credits available to historic buildings.

Seismic bracing was needed because the existing building had a steel frame with no rigid connection between the members, brick infill wall construction and, to our surprise, a brick foundation. We had to underpin the brick foundation with a concrete grade beam, literally pouring a concrete footing under the brick footing. The only visual evidence of the necessary seismic buttressing is the gypsum wallboard-wrapped beams on the existing marble walls on the north and west sides of the lobby.

The CRA stipulated that the new construction had to relate to the horizontal lines of the existing bank building. But the most critical impact CRA had on the project was to require a 20 foot set back from the street to create usable open space as an extension of the sidewalk. We could not fit the required program with that loss of 20 feet. The problem was solved by providing a dining terrace just above the street level and cantilevering the theater facing Spring Street over it. The upside-down ziggurat form was a manifestation of the underside of the seating.

The overriding design concept and selection of materials and systems was based upon the federal historic preservation criterion of contrasting the new construction to the old. Throughout the complex, that which was



JULIUS SHULMAN

existing was preserved and that which was new shouted out in contrast. By relating to the entablature and by introducing curves in homage to the Ionic columns of the existing building, the exterior of the obviously-new building tries to complement the existing building, not compete with it.

The same principle influenced the interior of the building where the new construction consists of simple, modern-day materials such as gypsum wallboard, pipe rail, corrugated metal duct, and sheet metal. These materials contrast with the marble and plaster detailing and stained glass of the existing building. No structural or mechanical system of the new construction was concealed.

Because the rear administration tower was not historically significant and because we could not fit a required 500 seat theater into the empty lot adjacent to the bank building, the original plans called for the demolition of the tower to accommodate that theater. However, when the federal government interpreted the seven percent facade preservation rule, they would only count the front and rear of the bank building and not the party walls. Therefore, the tower had to be preserved with the exception of the demolition of a corner of the tower in order to squeeze in a 500 seat theater. The bank administrative tower was recycled for exactly the same use.

From the beginning of the project, there was a strong participation in the design process by the clients, primarily Bill Bushnell, artistic producing director, and Diane White, producer. We sat around the table and sketched in many design sessions to arrive at the organization concepts that lead to the solutions described above.

**Project:**

Los Angeles Theater Center

**Client:**

Los Angeles Actors' Theater/Performing Arts Center Limited

**Architect:**

John Sergio Fisher, AIA & Associates

**Engineer:**

Culp and Tanner

**Contractor:**

Saffell & McAdam

**Interior Design:**

Architect

**Mechanical:**

John Hammond

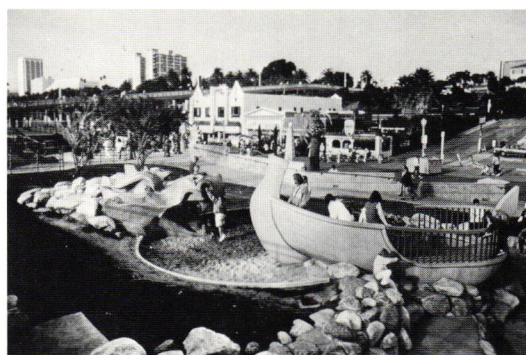
**Electrical:**

Michie & Brinton

**Theatrical Consultant:**

George Thomas Howard





## Pier Redux

### CAROUSEL PARK, SANTA MONICA PIER

BY JOHN RUBLE, AIA

The Santa Monica Pier, with its historic carousel, is one of the city's most endearing attractions. Carousel Park is first in a series of major improvements planned to revitalize the public and commercial activities on the pier by providing a lively, inviting, and handicapped-accessible new entry to the pier deck from Ocean Front Walk; equal access to the south as well as the north side, to encourage development of a commercial promenade; and free, open-to-the-public recreation in the best spirit of the waterfront setting. Respecting and enhancing the adjacent carousel building was an equally important guideline, although this historic structure was not part of our scope.

Facing Ocean Park Promenade, the entry plaza is at once a gateway to the pier, a meeting point for pedestrians, and an open theater for strollers, bicyclists, skate boarders, roller



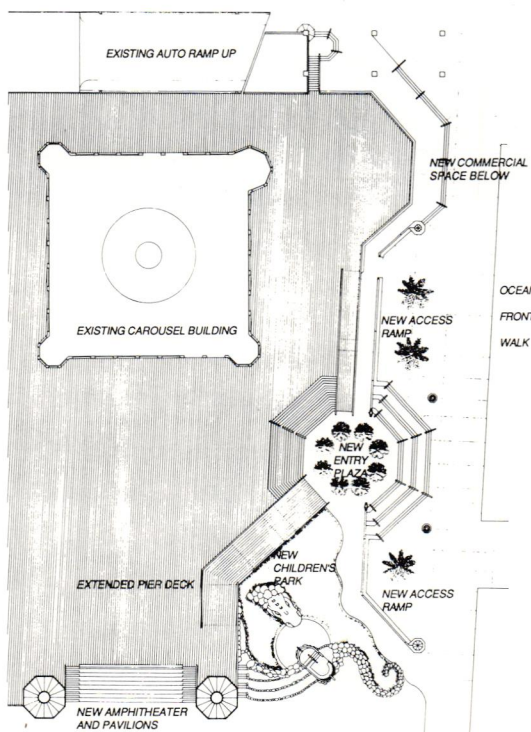
skaters, and other performers. The plaza's octagonal shape is derived from the shape of the carousel towers, and its ramps and steps celebrate the connection of the pier to the land, reinforcing the sense of leaving the land and going "on board" the pier.

The existing building was, in this case, the Santa Monica Pier, which is a historic landmark. An old ramp was removed to allow for the expansion of the pier deck surrounding the carousel by about 50 feet east. The expansion allowed seating and viewing on the top level and increased retail space along the promenade below. A small portion of recently re-built deck area was removed to allow for the stepped seating at the south edge. Otherwise the entire pier structure was maintained.

A children's park of about 5,000 square feet is located at the southern edge of the site. Its planting of palms, Australian tea trees, and turf echoes in miniature the historic Palisades Park on the bluffs above. A dragon made of river-washed granite boulders slithers through the park, becoming steps at the lowest end, an amphitheater retaining wall, and a bench at the top. The dragon glares with amber-lit eyes at a boat riding upon his back, while his flaring nostrils hiss with a watery mist.

Just around the corner from the children's park, the deck steps down in amphitheater seating along the volleyball courts. Two observation pavilions provide an overlook and anticipate, with their festive bright lights, the future development of the south side of the pier.

Guidelines for the project were developed in public planning workshops, and presented as part of the program for the original design competition. The consensus for the goals in the original design program was thus very strong. Nonetheless, there was much discussion regarding the pattern of access to the pier deck. Our original design brought all traffic to the center landing, then allowed movement equally to the already-developed north promenade, and to the south side, which is yet to be developed. At the client's direction, a second stair was added to the north side to facilitate access to the shops along the promenade.

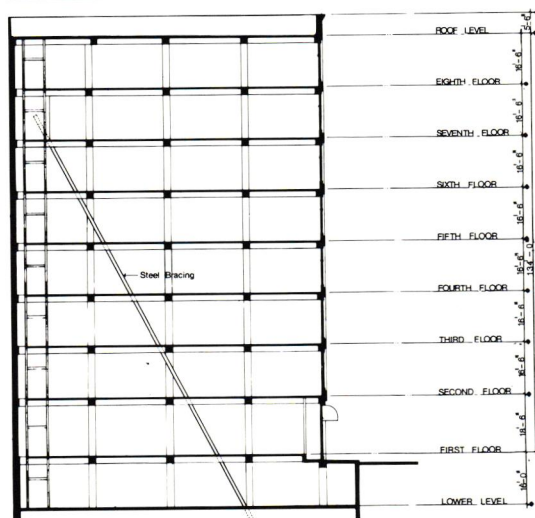


**Project:**  
Carousel Park, Santa Monica Pier  
**Client:**  
City of Santa Monica  
**Architect:**  
Moore Ruble Yudell/Campbell & Campbell, a joint venture  
**Engineer:**  
Gordon Polon  
**Contractor:**  
FTR International  
**Mechanical:**  
Howard N. Helfman and Associates  
**Electrical:**  
Amelect, Inc.  
**Soils/Geologist:**  
Pacific Soils





DAVID WAKELY



## 799 MARKET STREET, SAN FRANCISCO

BY CHARLES KRIDLER, AIA

Originally constructed in 1969, this reinforced concrete-frame structure had a virtually windowless facade clad in red brick infill panels. Its prime location dictated a design approach that would acknowledge the scale and texture of surrounding historically significant buildings and enhance the neighborhood's redevelopment effort. The new design replaced the brick exterior with a richly textured and patterned facade that complements the scale of the nearby buildings. Scale, materials selection, joint treatment, color and modulation on 799

# Upscale Market



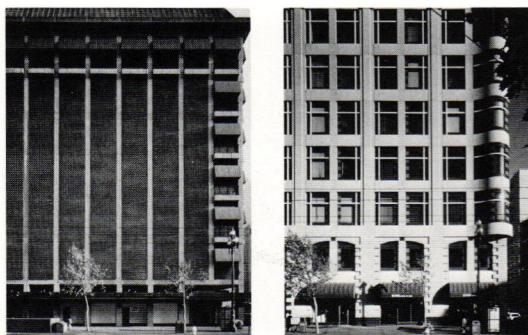
Market all respect neighboring architecture.

The base of the building is detailed in dark polished granite that extends into the lobby. Green tinted windows and heavily detailed precast concrete panels are used as a device to reduce the apparent height of the floors. This 16 foot floor-to-floor height, which was demanded by the building's former retail use, is not found in adjacent office buildings. Accommodating the vast ceiling heights while creating a sense of scale compatible with adjacent buildings was of particular importance. The grid-type detailing of the windows and concrete panels contributed effectively to the solution, giving this building a new sense of scale and a closer relationship to its neighbors.

Since 799 Market was located on a prominent corner site and was a focal point of a diagonal street terminating at Market Street, the building was given a curved treatment. Applied to the original structure was a vertical band of curved windows which "turn the corner" of the building's site and respect the rounded corner of the adjacent building. Adding more windows to the structure was a major challenge to the project team. The exterior wall of the building initially was constructed of a masonry panel system that prohibited any interior natural light and posed difficult seismic upgrading problems. We completely eliminated the existing constructed walls, replacing them with tempered glazing and precast panels that provided floor-to-ceiling natural light through clear glass on three sides of the building.

We salvaged as much of the existing core as practical knowing that, with the exception of the elevators, a significant amount of new mechanical and electrical service would be constructed. We elected to compact all core elements along the eastern wall to provide a maximum amount of exterior light and to reformat the exterior facade at the north, south, and west walls.

Since it was constructed prior to implementation of the city's stringent seismic standards, the building first had to be brought up to current life safety codes. In an unconventional seismic upgrade designed by the structural engineer, Steven Tipping and Associates, a 170 foot long shear wall was added to one side of the building. This wall was strengthened by two vertical beams that extend the building's full height. Two diagonal beams provided additional bracing from the seventh floor to the basement level. This solution was achieved at a cost considerably lower than other systems and it met seismic requirements without sacrificing the desired addition of windows. The absence of restricting beams also contributed greater flexibility for interior space planning.



City planning policy indicated that specific amounts of office development be curtailed. Therefore, the below grade, first and second levels were dedicated to retail. As a consequence, the ground floor exterior glazing and materials are treated in a manner that promotes retail. Exterior awnings, larger expanses of glass, variable options to place exterior doors, and a graphics program and lighting were designed to provide first class ground floor retail space.

Both the exterior and interior were designed for Bank of America's Cashiers Division. The completion schedule date was crucial since the client could relocate only during the appropriate tax preparation portion of their working year. The bank purchased the building with a specific pre-approved budget. During design there was continual estimating in an effort to provide the bank with maximum quality space within their budget constraints.

An on-going dialogue was developed between the Bank of America and Gensler and Associates, resulting in at least two meetings a week for over one year to discuss all issues at all stages of the project. Design issues requiring architect/client discussions included distribution of the Cashier's Division on a floor-to-floor basis and ultimately within each of the floors; coordination of shared services between divisions floor-to-floor and internally on each floor; selection of the appropriate electronic equipment, including security to coordinate all divisional electrical requirements; and selection of materials relative to maintenance and initial cost. Design decisions were based on future departmental changes and the need to remain flexible while promoting an image of dependability and creating an environment pleasant to work in.

Exterior material choices, as well as the overall design, were subject to the San Francisco Planning Department's rigorous review. The project was approved with a unanimous "yes" vote. The entire project was accomplished on a phased, fast-track schedule over a 10 month period that included the concurrent construction of 102,000 square feet of tenant build-out.

**Project:**  
799 Market Street  
**Client:**  
Bank of America  
**Architect:**  
Gensler and Associates/Architects  
**Engineer:**  
Steven Tipping and Associates  
**Contractor:**  
Perini Corporation  
**Interior Design:**  
Gensler and Associates/Architects  
**Mechanical/Electrical:**  
Glumac & Associates  
**Elevators:**  
Lerch Bates & Associates Inc.





## SYMPHONY HALL, SAN DIEGO

By ROY C. MILLER, AIA

The restoration and re-use of the Fox Theater was a tremendous opportunity to save a landmark structure in downtown San Diego. All design efforts were directed toward transforming a venerable old movie theater/vaudeville house, built in 1929, into a usable modern concert hall and home for the San Diego Symphony.

The original Fox Theater occupied the central third of a downtown block. The office and garage structures adjacent to the north and south walls were built concurrently with the theater in 1929, but had been modified substantially throughout the ensuing years. A plan to redevelop the block involved demolition of the

existing office and garage structures, leaving the theater free-standing in the middle of the property.

Both the San Diego Symphony and the developers of the block saw redevelopment as a wonderful opportunity. By purchasing the theater and renovating it, the Symphony could have its own home in San Diego. The developers could foresee a symbiotic relationship with Symphony Hall as a centerpiece for their project. New office and hotel towers with an accompanying parking structure (now under construction) were designed to fill the north and south ends of the block and span over the top of the new Symphony Hall.

For all of the audience areas, the main intent of the new work was to stay in the background and to allow the refurbished interior to be the focus of attention. In nonpublic areas of the

# From Flapper To Black Tie



theater, however, more substantial changes had to be made to house the San Diego Symphony.

The Fox Theater was a large cinema and vaudeville hall. As such, it was a bit bright and garish for a symphony hall. Everyone involved in the project wanted to preserve the detailed plaster work and decorative painting, beautifully and ornately designed by A.T. Heinsbergen & Co. of Los Angeles. We decided to achieve a more "black-tie" atmosphere by re-thinking the color scheme, the lighting, and the interior finishes where they would not interfere with existing detail. Fortunately, the Heinsbergen firm is still in existence and the son of the original interior designer, whose name is also A.T. Heinsbergen, was very interested in participating in the renovation work. From original sketches, we knew the intent of the original design.

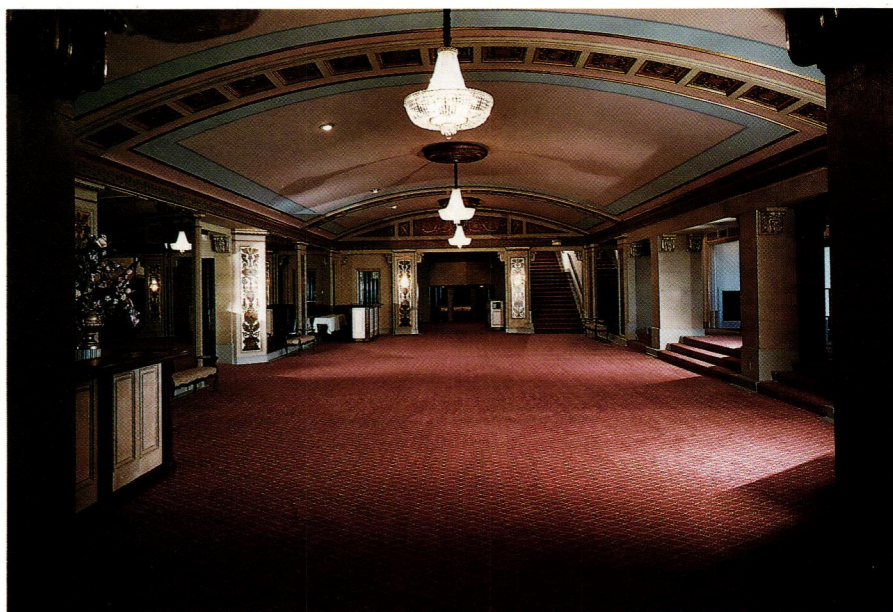
Since both the original use and the new use were similar, many areas could remain functionally unchanged. This meant that massive architectural and structural changes could be avoided if plans were carefully drawn. The Symphony had performed in the theater and felt that some modifications were needed. The two major areas of concern were the acoustical environment (mainly the infiltration of exterior noises into the hall) and the adequacy of backstage spaces.

A symphony orchestra and audience in the late 1980s require very different accommodation than film and vaudeville audiences of the late 1920s. This difference presented many of the major challenges of the project. Electrical and mechanical systems needed to be replaced, augmented and entirely re-thought. Air condition capacity, electrical capacity and rest room capacity all needed to be enlarged significantly within the existing theater shell. This had to be accomplished without interfering with the ornately decorated plaster interior. The ability to add new diffuser and light fixture locations was aided by the fact that the entire interior volume was covered with scaffolding to clean and renovate the ceiling and walls.

Backstage, every available square foot was needed to house new mechanical and electrical gear. New partitions and a series of doors and walls were erected to help keep backstage noises from entering the audience chamber. The fact that the central span of the stage was made of wood and was directly above some of the only spaces available to orchestra members for dressing and warmup proved to be one of the most difficult challenges. Elaborate multi-layer gypsum board ceilings suspended on vibration isolators were developed to keep the backstage and audience chamber acoustically separate. The overall project for the block

greatly improved the acoustical isolation of the Symphony Hall, and the refurbishing of the backstage spaces greatly improved flexibility, comfort, and usability for performers and presenters.

In addition to locating expanded building systems and remedying acoustical problems created in that process, the other major challenge was access and exiting. Because the original theater's main lobby exited through one of the buildings that would be demolished, interim measures had to be pursued. Eventually, the new office tower south of the theater will provide combined lobby facilities for the tower and for Symphony Hall. Meanwhile, the mezzanine lobby has been transformed into the main entrance, with box office facilities adjacent to it. Coordination with the construction of the new buildings is helping to maintain access and exiting from other parts of the hall.



ED GOHLICH



ED GOHLICH

**Project:**  
San Diego Symphony Hall  
**Client:**  
San Diego Symphony Orchestra Association  
**Architect:**  
Deems Lewis McKinley  
**Associate Architect:**  
Skidmore Owings & Merrill  
**Engineer:**  
Skidmore Owings & Merrill  
**Contractor:**  
Nielsen Construction  
**Interior Design:**  
A.T. Heinsbergen, Inc.  
**Theater Consultants:**  
Artec  
**Mechanical/Electrical:**  
Skidmore Owings & Merrill with University Mechanical and Berg Electric





TOM RIDER

# THE RAINBO BAKERY, VISALIA

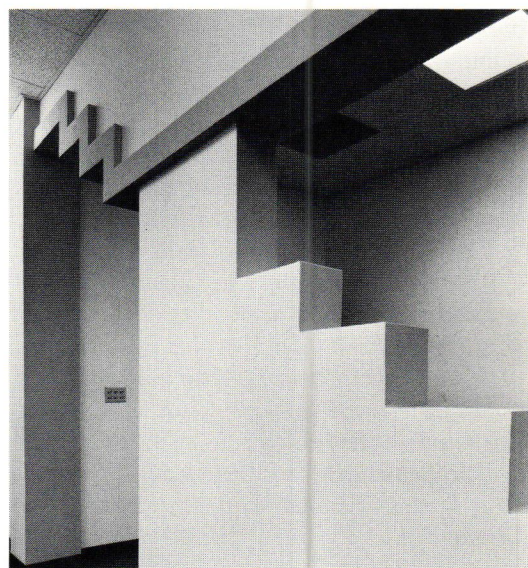
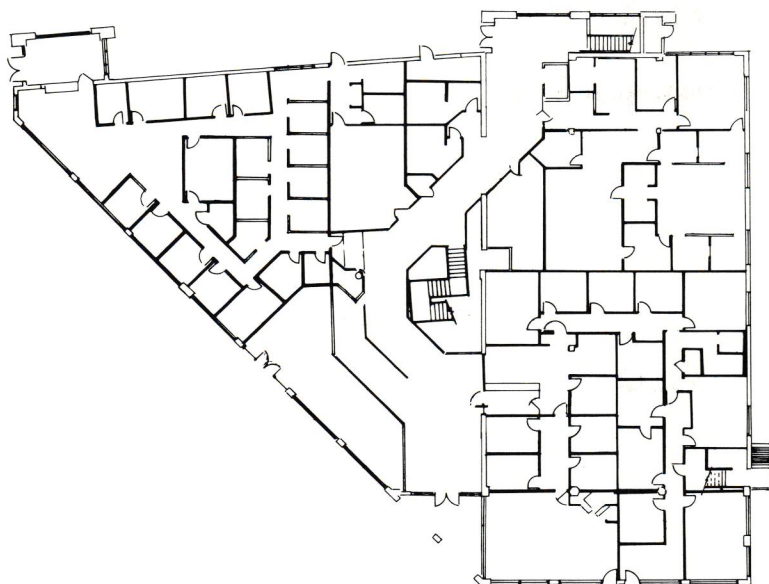
BY STAN CANBY, JR., AIA

The Rainbo Bakery is a 25,000 square foot brick masonry structure located adjacent to the Lincoln Oval Park in Visalia. A bakery occupied the building from its beginning in 1924 until 1968, when the building was converted into a truck distribution depot. The building was completely vacated in 1985.

The Morro Company acquired the building and surrounding parcels in order to totally renovate the area which has not enjoyed a good

reputation due to the presence of derelicts and migrants. The development concept was to change the occupancy to professional office space organized around an interior courtyard that featured a cafe and large skylights. The client had a background in architecture and a strong interest in historic buildings, and actively participated in design decisions.

The ground floor of the project, parking, and exterior landscaping areas are complete; interior improvements to the second floor are scheduled for completion in February. When fully occupied, the project will impact the



TOM RIDER

## Recipe For Redevelopment



whole area due to the influx of white collar workers and professionals and to the presence of a police substation. The whole community seems to have positive comments about what was accomplished at the building.

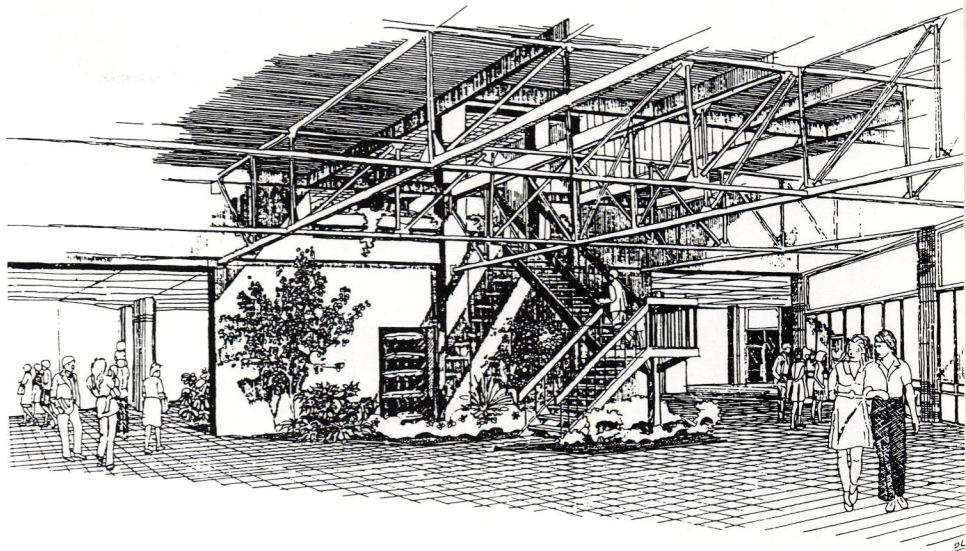
Architectural additions were introduced that were compatible with the original structure but did not exactly duplicate it. We felt it important to distinguish the additions from the original historic building. Our efforts to recreate the feel of the original building focused on several elements: the brick work, including a geometric inlaid glazed-brick pattern on the exterior face; the exposed steel trusses supporting the roof structure; the simple but unique triangular configuration of the building which corresponded to the irregular site configuration; and the old baking equipment and flour sack elevator, which were incorporated into the restoration to maintain the historic continuity of the structure.

Our re-use solution was initiated by chemically removing five to seven coats of paint from the exterior and interior brick surfaces to expose the brick and the glazed brick pattern. This pattern was reflected in the design of the exterior sidewalk and planters to integrate the building with the site.

The existing exterior walls and one interior wall allowed design flexibility for the tenant spaces around the building's core. The southwest additions refocused the main entry of the building toward the rear elevation and the newly developed parking areas. Seismic restraint systems were developed to be compatible with the unreinforced masonry structure and the historic status of the building.

In the building interior, we used existing wall surfaces, exposed the steel frame work and refinished it with contrasting colors to amplify the effect of the structure. The addition of a large greenhouse on the roof, with an atrium below and a stairway extending to the second level, served to accentuate the scale of the building's interior and add to the visual excitement.

The most difficult problems concerned the site, vehicular circulation, parking, property acquisitions, and code interpretations related to fire corridors. Public policies that regulated this project were enforced by the Historic Preservation Committee, the Building and Planning Divisions of the Community Development Department, and the Fire Safety Department. Numerous meetings were held with the Building and Fire Department throughout the design and construction phase. Both departments were helpful by assisting with difficult code interpretations related to proposed occupancy changes.



The City of Visalia's Historic Preservation Committee played an active role in reviewing and evaluating our re-use solutions. The structure is listed on the local historic register, and is also located adjacent to the boundaries of the city's historic district. The project was well received by all agencies because the area in which it is located is the focus of a redevelopment effort. The city lent considerable credibility to the project by being the first significant tenant to lease substantial space within the building. The strong support by city government was crucial to the project's success.



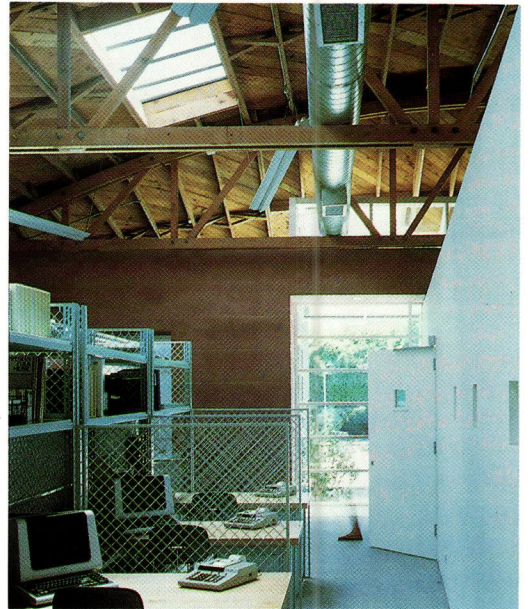
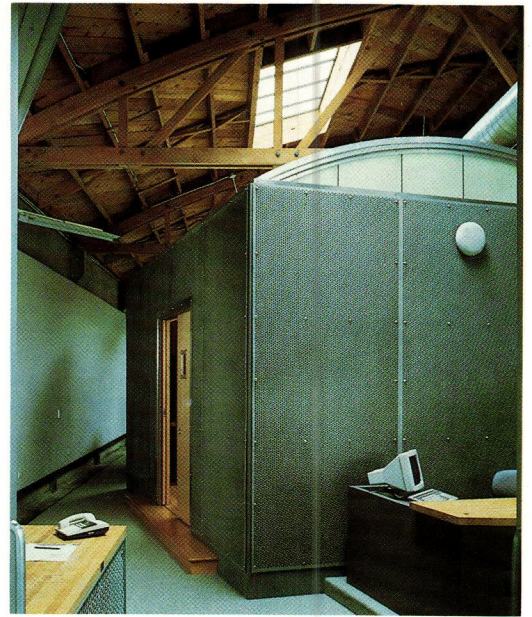
TOM RIDER

**Project:**  
Old Bakery Plaza  
**Client:**  
Old Bakery Plaza Partnership  
**Architect:**  
Stan C. Canby Jr., and Associates  
**Associate Architect:**  
Bob Dobson, Michael Tellian  
**Engineer:**  
Glen D. Teter, Structural Engineer  
**Developer:**  
Michael Knopf & Associates  
**Interior Design:**  
McQuire Designs  
**Landscape Architect:**  
Dan Veyna, ASLA  
**Electrical:**  
Cornelius Engineering  
**Mechanical:**  
Robertson's & Associates





MARK C. DARLEY



# An Audio Visual



## WINDHAM HILL PRODUCTIONS, PALO ALTO

By ROSS ANDERSON, AIA

A 1920s garage was transformed into the new headquarters for Windham Hill Productions, a recording and publishing company. The client was fully involved from the initial choice of the building to the design issues that followed.

The client's program was specific and clear; their architectural image was not. They liked the idea of an open plan, which allowed for easy communication, but they also needed to have occasional privacy. Our solution was to treat the individual aspects of the program as "buildings" and to scatter them within the open space. This maintained the openness of the original 6,000 square foot building, yet allowed privacy to be provided and noise to be contained within the various structures.

A moratorium on the construction of new commercial space in Palo Alto forced us to stay within the existing envelope of the building. We were able to preserve many elements of the original building, such as 14 foot high concrete walls, a concrete floor, skylights, and exposed wooden bowstring trusses that form a vaulted ceiling. An industrial palette was adopted because the building is located in an industrial section of Palo Alto. We chose materials in keeping with the site: perforated stainless steel, plywood, an aluminum storefront, and exposed concrete and stucco.

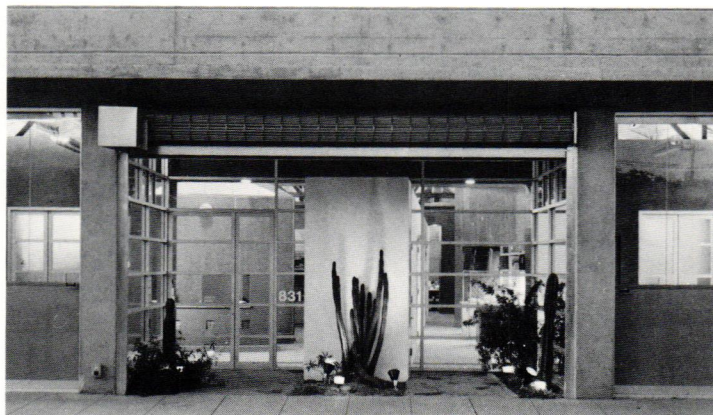
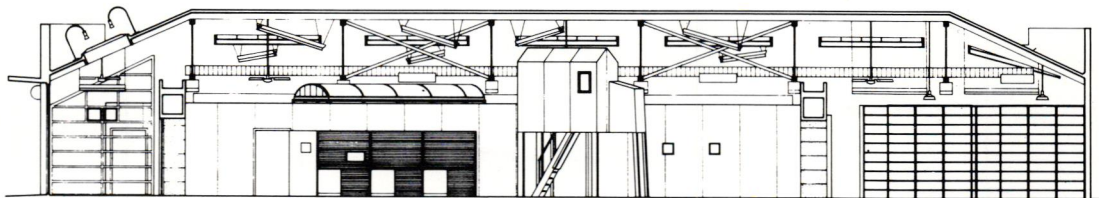
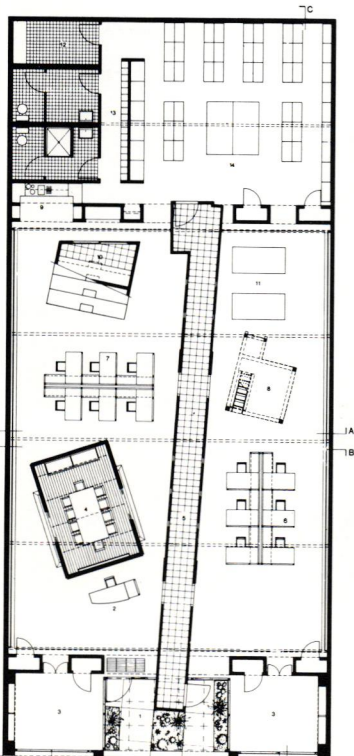
Because of the change in use, a fire exiting requirement necessitated the construction of a fireproof corridor from the back of the building

to the street. Rather than pressing the corridor up to one side of the building, we pulled it into the middle of the space and used it as an ordering device for the other elements of the program. It became both a circulation corridor for the offices and a separate entry for deliveries to the rear of the building, where shipping and receiving were located. Spatially, the low hallway bisected the plan without dividing the overall space.

The general office area between the masonry walls contains small "buildings" that wiggle and dance in plan. A freestanding conference room has blue-stained plywood walls covered with perforated stainless steel panels; a transparent vaulted ceiling; and mahogany and maple casework within. A private office, much like a tree house, is constructed of unfinished plywood and exposed framing. It sits on four legs and has a retractable stairway. A stepped amphitheater covered in plastic laminate is used for office-wide meetings and employee dining, and contains a computer room in the hollow underneath.

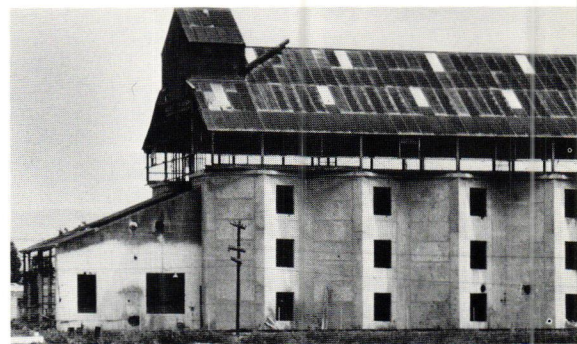
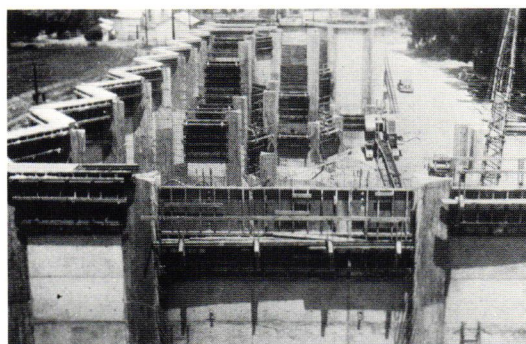
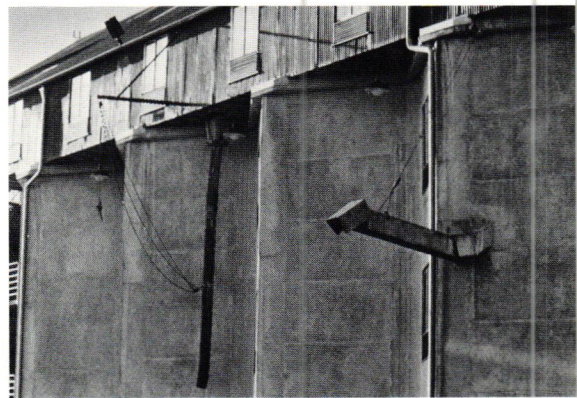
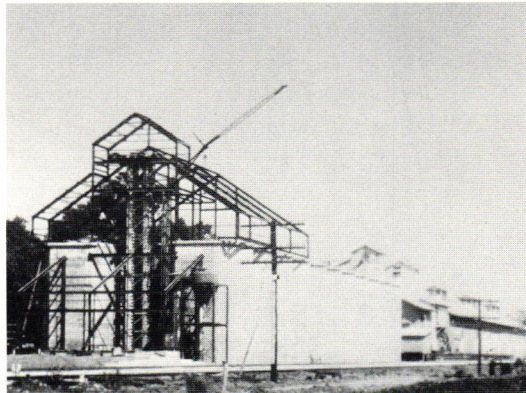
An entry garden court is planted with a drought-resistant desert landscape of native cactus and flowering ground cover. This greenhouse-like space affords a transition from the noise of the industrial neighborhood street to the tranquility of the spaces within.

By allowing the space to flow around and through the elements of the program, a cohesive sense of the original space is maintained and the interstitial spaces are given as much importance as the programmatic spaces.



**Project:**  
Windham Hill Productions  
Headquarters  
**Client:**  
Anne Robinson, President  
Windham Hill Productions  
**Architect:**  
Anderson/Schwartz Architects;  
Ross Anderson, AIA, partner-in-charge  
**Associate Architect:**  
G. Wesly Goforth, project architect  
**Contractor:**  
Jack and Cohen  
**Landscape Architect:**  
Peter Lockhart, Landscape





# Silo Sleeper



## OLD TOWN GRANARY MOTEL, IRVINE

By JAMES C. WILSON, AIA

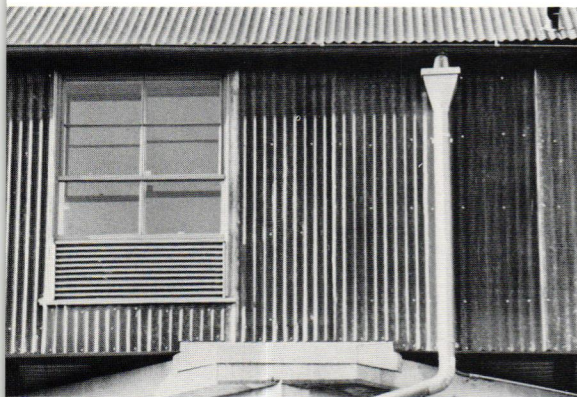
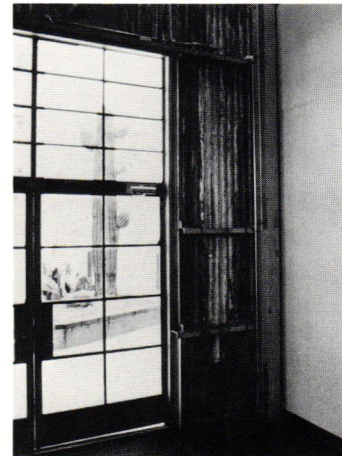
The Old Town Granary Motel is part of a nine building complex which, when complete, will preserve and maintain all the remaining buildings of the original center of the Irvine Ranch. Included in the complex is the original hotel, a general store, a blacksmith's shop, and a typical worker's bungalow.

All of these buildings were constructed to support the thriving agricultural industry in Orange County, which was focused on the Irvine Bean and Growers Association Building. This building was originally constructed in 1895, and is identified on the site plan as "warehouse".

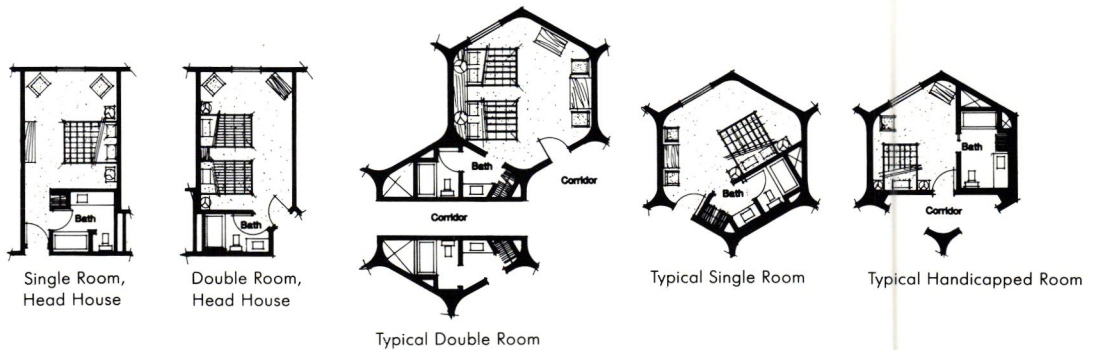
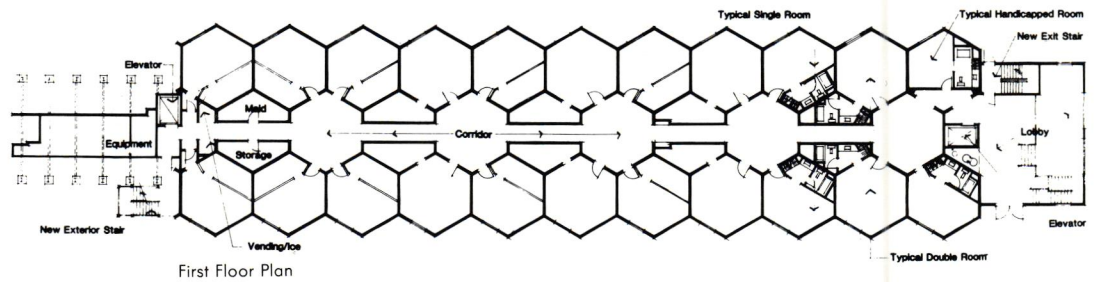
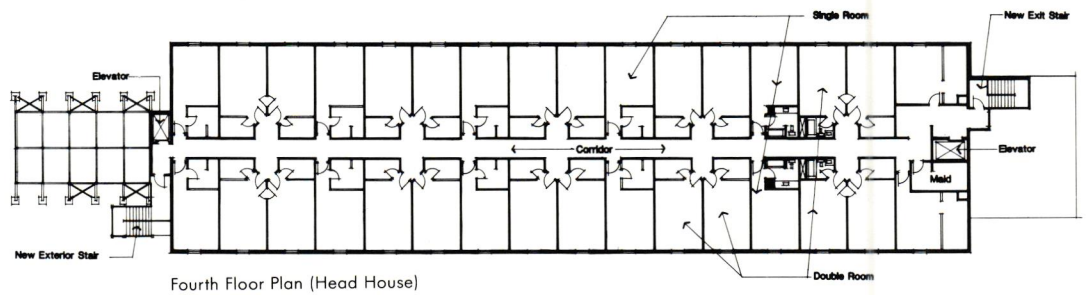
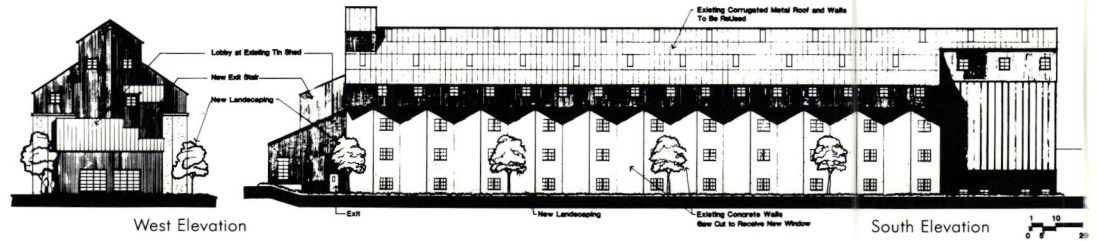
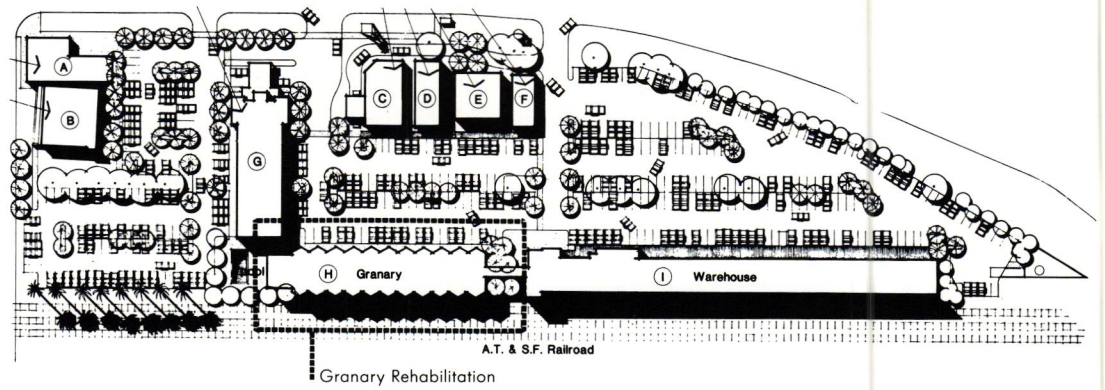
In 1947, the concrete Granary was constructed, and was in full operation until 1984, when the processing and storage was abandoned. The Granary was comprised of 32 hexagonal concrete silos, with no exterior openings in the walls except for loading chutes. The silos were 33 feet high, and arranged three across, and were 11 bays long. At the top was a tin "Head House" which contained the conveying equipment. The Irvine Bean and Growers Association Building, including the Granary addition, was listed on the National Register of



© JIM MENDENHALL









Historic Places in 1986.

The marketing program for the entire site was to create a retail and restaurant complex with a major motel. The project needed a 140 room motel, and the Granary quickly became the prime building to accommodate this use. We kept as many of the historic elements of the building as possible while creating a safe use and an attractive, marketable project.

The owners wished to take advantage of the tax credits offered to rehabilitated buildings listed on the National Register. This project was quite sensitive due to its change of use. State and national officials carefully monitored all designs to ensure compliance with the Secretary of Interior's Standards for Rehabilitation. In addition, the historic nature of the building allowed the use of the *California Historic Building Code*, and close contact was maintained with the city building and fire officials from initial design to final inspections. The owner was directly involved in design issues from the conceptual stage all the way through construction. Almost every design issue was up for full review and comment by the owner due to the complexities of cost, marketing, and meeting the Standards for Rehabilitation.

The design concept was to build three floors of motel rooms in the silos and a fourth floor of rooms in the Head House. But less than 100 rooms could be placed in the Granary, and the decision was made to add a new wing of rooms (G on the site plan) to complete the project. This decision derived from a desire not to destroy the character of the Granary and to reinforce the existing hexagonal forms and concrete surfaces.

The dominant exterior features were the shear, undulating concrete walls; the lighter, utilitarian tin Head House; and the tin shed-like structure at the west end. All three of these elements were important, but each had to be dealt with differently due to acoustic, life/safety, interior conditioning, and waterproofing problems.

Structurally, the existing reinforced concrete silos were proven able to support the gravity and seismic loads introduced by the new floors. (The floor framing is wood joists, supported on a steel angle ledger, with plywood and lightweight concrete flooring.) Dealing with the hexagonal shape and the potential of a 250 foot long central corridor were interesting design problems. The design sought to break the monotony by allowing every other bay to open into the full hexagon to emphasize to guests that they were sleeping in a granary. This was accomplished by placing the bathrooms alternately in the corridor, followed by a room

with the baths in the hexagon. A major design decision involved keeping an agricultural/industrial look to the granary by using metal windows, exposing the original concrete surfaces wherever possible, and keeping the original tin at the Head House. The new rooms at the Head House necessitated the removal of existing steel rod bracing, and new seismic elements were introduced.

The concrete walls were most important to the overall look, but also had to be modified to allow windows. It became apparent during design development that only "window units" would work for the project, and their design had to be carefully incorporated into the exterior. It was very hard to locate exactly where the window should fit in the concrete wall. The final solution incorporated a minimal window, on only one side of the "V" exterior shape, and a recessed "window unit" covered by a metal grille which complemented the metal found elsewhere on the building.

The actual construction of the building was a challenge that no one expected. Over 180 major saw cuts were performed in the concrete silos for doors, windows and passageways. The specifications were strict, requiring the use of a 24 inch blade, only allowing a 2½ inch overcut. All overcuts were specifically located on the drawings. The placement of all the systems in the ceiling of the center hallway was particularly complicated, and the penetrations into the rooms had to be kept in the ceiling joists of each room.

The tin siding at the Head House walls and roof were not 100 percent waterproof, and they were too thin to be of any acoustical value. The decision already had been made to put in a gypsum board ceiling, so we allowed the acoustical section of the wall to have gypsum board at the interior and to keep the original historic material at the exterior. The final solution included an assembly of original tin from the exterior, "self-sealing" waterproof membrane, acoustical assembly, and finally gypsum board. This necessitated removing all the tin at the walls, cataloguing it, and replacing it over the new assembly.

The roof was handled in a different manner. The original tin was left in place and caulked, the ceiling assembly was constructed to create the sound barrier, and a complete waterproof membrane was placed at the top of the ceiling assembly (including area drains to the exterior) in case the original tin leaked.

This project reinforces the practicality of recycling historic buildings so they retain their financial viability while allowing future generations to view the structures that represent the origins of their community.

**Project:**

Old Town Granary

**Client:**

L.Q. East Irvine Joint Venture

**Architect:**

Thirtieth Street Architects, Inc.

**Engineer:**

Martin & Chow

**Contractor:**

J-Ray Construction Co.

**Interior Design:**

Chumney-Urrutia

**Landscape Architect:**

Dike/Runa Inc.

**Electrical:**

Dale Karjala & Associates

**Mechanical:**

Pacific Three Associates

**Acoustical:**

Mestre Greve Associates

**Soils:**

Geofon





CCAIA officers for 1988, from left: Michael B. Wilkes, AIA, Secretary; Michael J. Stanton, AIA, Vice President/Governmental Relations; Douglas A. Austin, AIA, Vice President/Communications, Public Affairs; Betsey Olenick Dougherty, AIA, President; Chester (Chet) A. Widom, AIA, First Vice President/President Elect; Harry B. Haimovitch, AIA, Treasurer; Lawrence P. Segrue, FAIA, Vice President/Professional Practice.

### CCAIA ELECTS NEW OFFICERS

At the 1987 Annual Membership Meeting held at Yosemite, the Board of Directors of the California Council, The American Institute of Architects elected the following officers for 1988:

- First Vice President, President-elect: Chester (Chet) A. Widom, AIA, Los Angeles Chapter;
- Treasurer: Harry B. Haimovitch, AIA, East Bay Chapter;
- Vice President, Governmental Relations: Michael J. Stanton, AIA, San Francisco Chapter;
- AIA Regional Director: William B. Reiner, AIA, San Francisco Chapter;
- Associate Director-elect (North): Nora Klebow, San Francisco Chapter;
- Associate Director-elect (South): John D. Heinly, Cabrillo Chapter.

Continuing their terms in 1988 are President, Betsey Olenick Dougherty, AIA, Orange County Chapter; Secretary, Michael B. Wilkes, AIA, San Diego Chapter; Vice President, Communications/Public Affairs, Douglas A. Austin, AIA, San Diego Chapter; Vice President, Professional Practice, Lawrence P. Segrue, FAIA, San Joaquin Chapter; AIA Directors, Warren D. Thompson, AIA (San Joaquin Chapter), Donald Axon, AIA (Los Angeles Chapter), and Harry Jacobs, FAIA (East Bay Chapter); Associate Director (North), Carol Marcus, San Francisco Chapter; and Associate Director (South), Allen York, Los Angeles Chapter. Paul W. Welch, Jr. is Executive Vice President.

### PRESIDENT'S MESSAGE

The year 1988 promises to be one of progressive evolution and accomplishment for architects. The profession continues to grow in complexity. Discussions

range from issues of specialization to the broader role of architects within and beyond the construction industry. We are faced with new practice and management topics on a daily basis. Legislative and regulatory actions are becoming less remote, directly impacting our ability to practice. A complete understanding of contextual issues is absolutely necessary in order to have an effective impact upon decisions affecting our built and natural environments. In the balance is our skill and our collective ability to integrate aesthetics and technology. Within this vast array of influences, we commit ourselves to designing the future.

The American Institute of Architects remains the most effective representative for architects and architecture in the United States. Both members and non-members benefit from its local, regional, and national activities. The AIA continues to influence practice-related concerns such as professional liability insurance, loss-prevention techniques, the protection of qualification-based selection procedures, and the development of contracts and other instruments of service. Legislative representation speaks to those practice-related and public issues in which we architects have a vested interest. The area of public awareness has grown far beyond design awards programs to quality educational television series, disaster assistance teams, and environmental education curricula in public schools.

The California Council, The American Institute of Architects has the unique opportunity to represent over 9,000 architects in the most active state in the union. The Council serves as a liaison between National AIA and local chapters. State level issues are of the greatest priority.

Pressing practice issues affect Califor-

nia architects. The preservation of licensing and reciprocity within the context of the independent California Architectural Licensing Exam has required and will continue to require careful attention. CCAIA has expended a great deal of effort to bring the CBAE and NCARB to mediation. We have successfully sponsored legislation to preserve the ability of California architects to practice freely nationwide.

The Vice President of Professional Practice has been involved personally in the review of contracts with the University of California and California State University systems. On a lighter side, the 1988 Conference aboard the *S.S. Azure Seas* promises a weekend of sun, sea, and professional education programs designed to renew the spirit.

CCAIA's Governmental Affairs staff has secured for us an educated and knowledgeable presence in Sacramento. Our pro-active program, viewed by many as the primary purpose of CCAIA, continues to influence state-level professional and public issues. Future activities will include the review of state laws dealing with governmental intervention in the design and construction processes, including plan check and inspection delays and appeals processes. Liability issues to be pursued include certificate of merit laws, statutes of limitation, and workers compensation.

Communications/Public Affairs' efforts for 1988 will include the co-sponsorship of televised public service announcements, the expansion of the tremendously successful Built Environment Education Program through the California public schools, our CCAIA Design Awards program, and the planning for the 1989 Monterey Design Conference. Our effective publications, *Update* and *Architecture California*, will continue to communicate vital information to our members. In 1988, the editorial content of *Architecture California* will focus on innovative re-use, the architecture of landscape, the annual review of California architecture, environments for our aging society, architecture on campus, and places of science.

Through our recently-refined short- and long-range planning processes, CCAIA approaches the threshold of a new day. A significant reorganization has given us the ability to respond to emerging issues in a timely manner. We can focus our energies upon priorities, increasing



our effectiveness and programmatic focus. We look forward to greater communications with individuals, with local chapters, and with allied organizations. New and continuing methods of communicating with the public offer a better understanding of architecture and a better opportunity for architects to communicate on issues of mutual concern.

The new year is one of great promise and unlimited opportunity. An emphasis will be placed on increased, well-directed volunteerism, involvement and support. As CCAIA continues to grow and mature, so will our successes. I look forward to sharing a bright future with each of you.

—Betsey Olenick Dougherty, AIA

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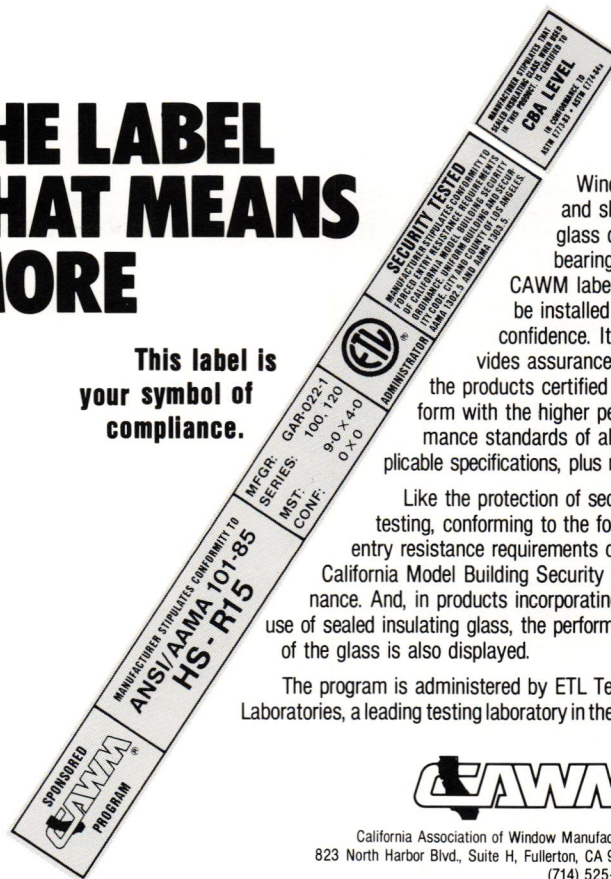
Birge M. Clark, FAIA

The Distinguished Service Citation, the most prestigious honor bestowed on an individual by the California Council, The American Institute of Architects, was presented to Birge M. Clark, FAIA of Palo Alto at the 1987 Annual Membership Meeting at Yosemite National Park. A professor of architecture at Stanford University for many years, Clark joined the AIA in 1922 as a charter member of the Coast Valley Chapter, now known as the Santa Clara Valley Chapter. Twice president of the chapter, Clark also served on the CCAIA Board of Directors and is past vice president of the CCAIA administrative committee. Clark also served AIA on a national level as the major fund

*continued on page 44*

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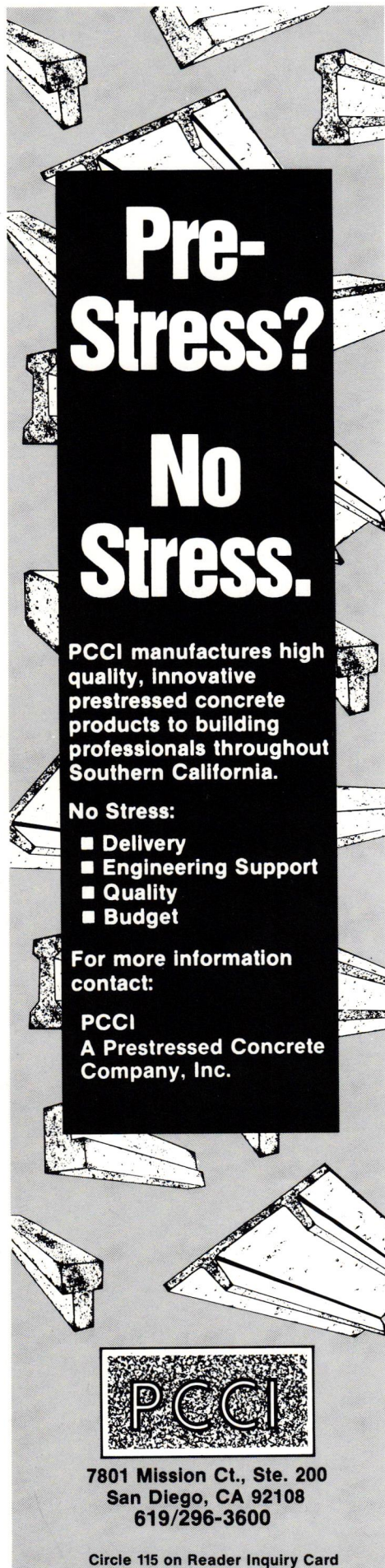
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## LETTERS

### DESIGNERS RESPOND

This letter takes umbrage with Mr. William Krisel, AIA's comments in your September/October issue regarding "designer" vs. "architect." I am not quite sure who he means as that "nonexistent, unlicensed group of 'blue meanies'" that, in his opinion, appears to be usurping the lofty role of the architect in the public's mind. (Frankly, I do not think the public is that stupid as to confuse the two professions.)

I can only use my own situation to state my defense of the appellation "designer." Although trained in architecture and having passed the Board, I have degrees in other disciplines such as graphic design, fine arts and design education. With the broad spectrum of my professional activities, I elected to label myself a "designer" and "consultant" so as to alert the "fickle" public that I am able to do more than buildings.

In this capacity I have worked quite successfully as a part of the design team with key and prime A/E's on the West Coast with the same status as the electrical and mechanical engineers, the landscape architects, *et al.* Also, I have designed corporate identity programs, promotional printed ephemera, graphics and signage programs; designed and executed large-scale murals and leaded stained glass panels; and have been an associate professor at the Schools of Architecture and Environmental Design at University of California, Berkeley; California State University, San Luis Obispo; and the California College of Arts and Crafts, Oakland, San Francisco.

With over three decades of highly professional practice, I do not feel, as a "designer," that I have "duped" the public nor posed a threat to the established position of the architect.

Thank you for the forum.

—Erni Young  
EYA  
Oakland

In reference to Mr. Krisel's letter "Architect's The Name": crapola!

Mr. Krisel indicated that the phrase "architect & designer" refers to two different people, one being an architect,

and the other a designer! This he felt "denigrates the architect," implying that "others not architects, are designers" and that "the public gets the message that the architect prepares the blueprints for designs conceived by a designer!"

The reality is that the exclusive use of "architect" by the "licensed" professional was intended to "denigrate" the unlicensed professional practicing in the field of architecture! Titles not legislated into exclusive use by licensed architects (a/k/a the AIA) are not just limited to "designers" but include associates of the AIA, interns, draftsmen, *etc.* Mr. Krisel's statement that "the term 'architect & designer' is intentionally perpetrated by those unlicensed organizations that have systematically invaded the architectural profession and wish to create the concept that designers do the design work and architects draw blueprints, or whatever, but certainly don't design," is totally contrary to the reality of day-to-day practice and public perception. Architects (a/k/a the AIA) have lobbied state governments into legislation to specifically remove the words "architects" and "architecture" from the public domain.

The State of California "Architects Practice Act" (authored by the Board of Architectural Examiners/AIA) indicates, according to law, how, when, where, and by whom the terms "architect" and "architecture" can be used.

Further Mr. Krisel's reference to honoring a "non-existent," unlicensed group is fallacious in that this group *does* exist and is responsible for a great proportion of "bread and butter" as well as award-winning projects produced, either independently or while working with or for "licensed" architects.

While the concept that an educated, trained, tested, and licensed architectural professional is best suited to produce the best product and serve the public's health, safety and welfare is noble, it doesn't reflect the reality of the licensed professionals' ability to provide these services or what should be the fundamental right of *nonlicensed* professionals to compete.

—Craig J. Richie  
Associate Member  
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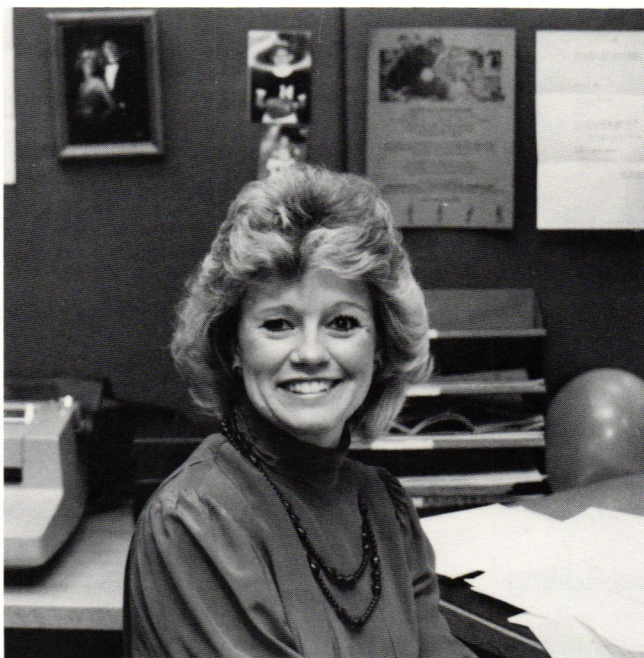
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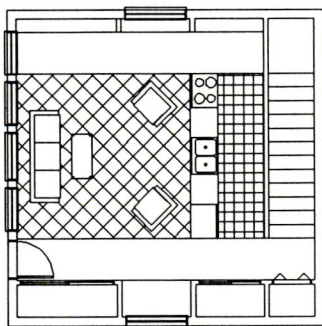
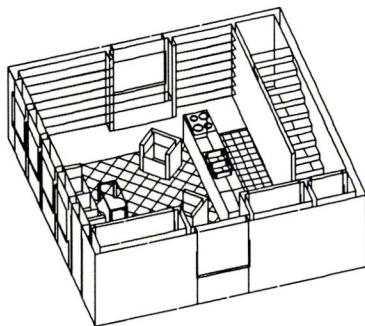


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## COUNCIL

from page 41

raiser for the Octagon Museum. Clark was responsible for the design of over 100 commercial, institutional, and residential buildings in the Palo Alto area, some of which are listed in the National Register of Historic Places.

Richard Chylinski, AIA of Los Angeles received the CCAIA/CCAIE Excellence in Education Award for his contributions to the continuation and development of architectural knowledge. Professor Chylinski is a founder of the Department of Architecture at California State Polytechnic University, Pomona, and served as director and chairman of the department. Currently he serves as the undergraduate advisor for about 450 students. For 12 years, Chylinski served on the Board of Architectural Examiners. He is a past president of the California Council of Architectural Education.

The award for Excellence in Allied Professions was presented to Gordon A. Knapp, Jr., executive director of the Masonry Institute in San Francisco, which represents contractors in concrete, brick, stone, and marble construction. Knapp received the award in recognition of his active support of state and local AIA programs.

Ernest W. Hahn, chairman of the board for the Hahn Company, received the Client Achievement Award for his contribution to the redevelopment of downtown San Diego and his ongoing work with architects to create exciting retail environments for the public.

The award for Historic Preservation was presented to the Los Angeles Conservancy for its successes in conserving and revitalizing the urban environment. The Conservancy has played a key role in saving many prominent landmarks in Los Angeles. By providing information and assistance to both public and private sectors of Los Angeles, the Conservancy has increased public awareness of architectural preservation and adaptive reuse of buildings and neighborhoods.

Albert C. Martin, FAIA received the Excellence in Public Service Award for his dedication to the City of Los Angeles. His leadership in civic and community activities and the high standard of his professional practice have helped shape the public perception of architects and

*continued on page 49*



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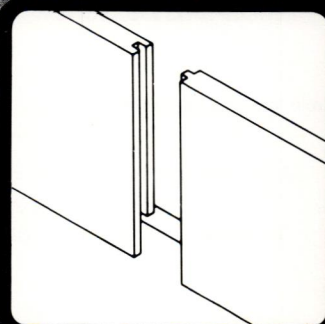


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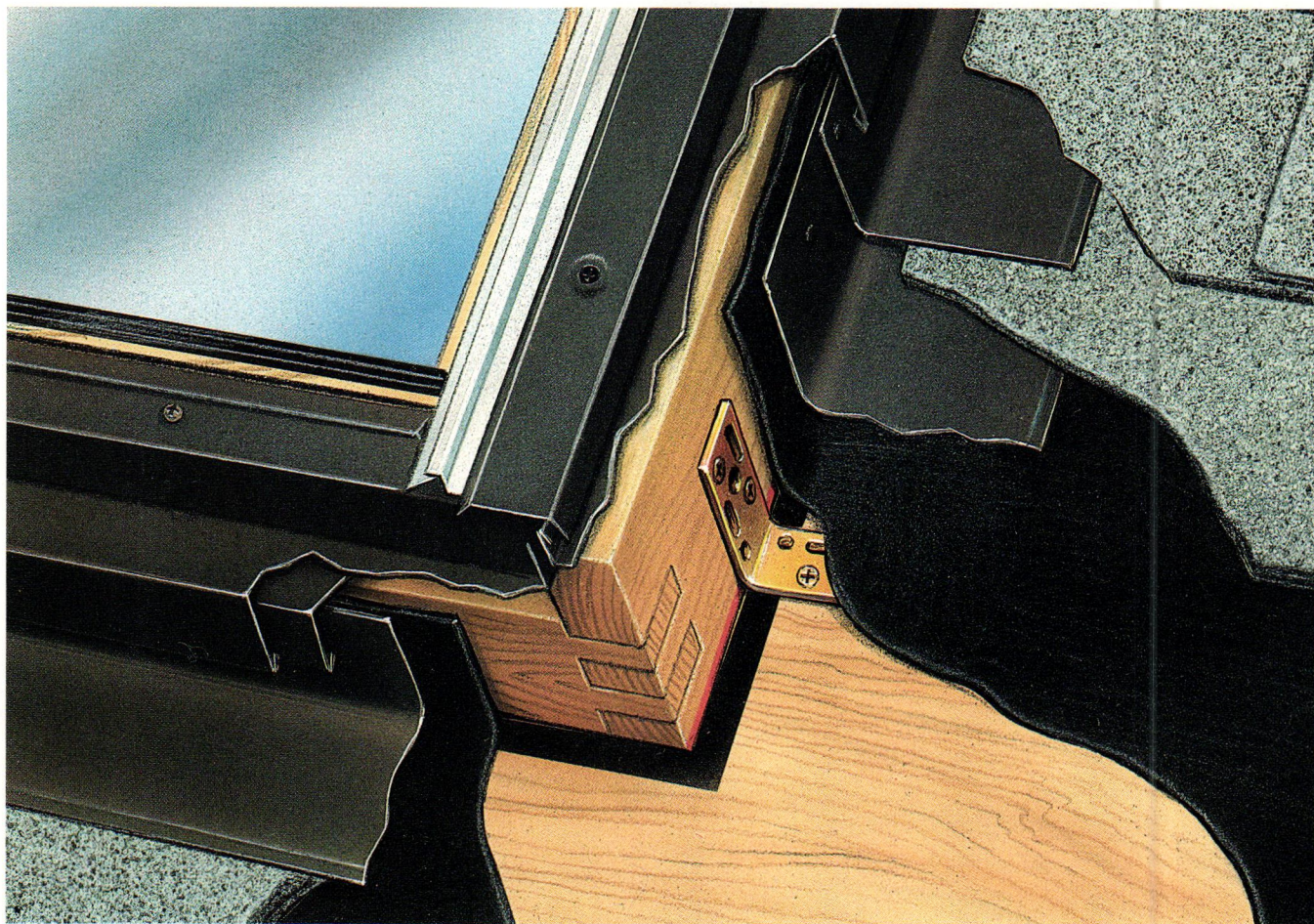
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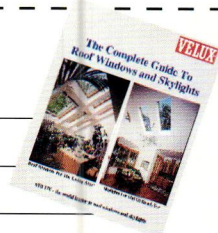
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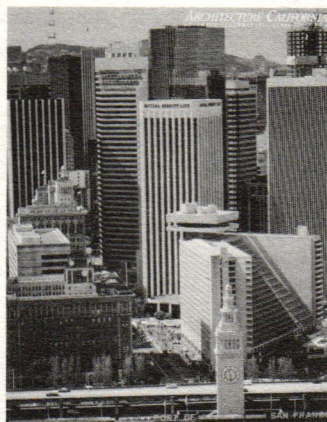
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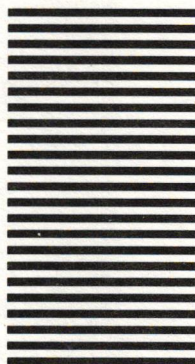
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contributed to the stature of the profession within the community. Martin currently is chairman of Project Restore, whose goals are the renovation and restoration of the Los Angeles City Hall and other important public structures, and is treasurer of the Library of Architects and Allied Arts. He also serves as director for the Central City Association, the Regional Institute of Southern California, the Catalina Conservancy, and the Long Beach Museum of Art Foundation.

#### CCAIA'S FIRST HONORARY MEMBER

Elaine K. Sewell Jones of Los Angeles was named as the first Honorary Member of the California Council, The American Institute of Architects. The award was presented in recognition of her contributions to the profession of architecture in California.

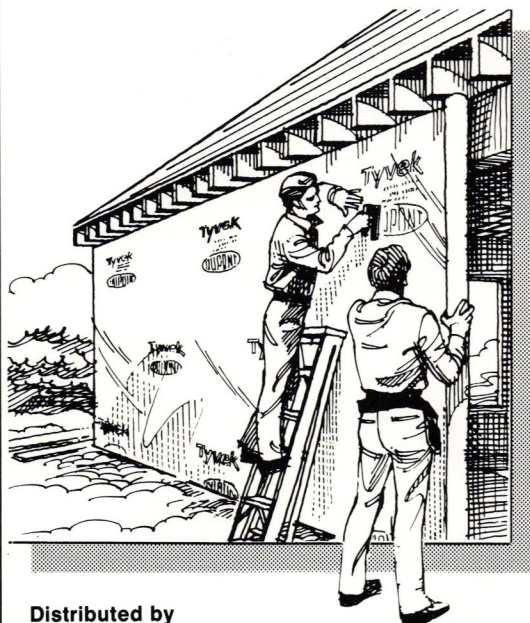
Jones was honored for her work in public relations and as a journalist, chronicling California architecture and design. In 1953, she opened her own public relations firm with clients primarily in architectural manufacturing and related fields. Among her clients were Herman Miller, the CCAIA, and the architectural firm of A. Quincy Jones and Frederick C. Emmons. Her expertise in publishing was contributed to the editorial boards of *LA Architect* and *Architecture California*.

#### PRESIDENTIAL CITATION

Sharon Allen Currens received a Presidential Citation in recognition of her dedicated and long-standing service to The American Institute of Architects as former Director of State Government Affairs. In presenting the award at the Annual Membership Meeting, 1987 CCAIA President William C. McCulloch, AIA said, "Sharon Currens has been an invaluable advocate for the profession. Her skill and knowledge made a significant contribution to the well-being of architects in California and nationwide."

From 1980 to 1987, Currens monitored state legislative and regulatory affairs in all 50 states on behalf of the AIA. Acting as a link between the national AIA and the California Council, she aided in providing necessary information on licensing procedures and interpreting state regulations.

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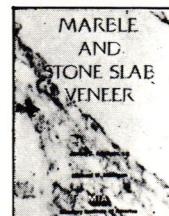
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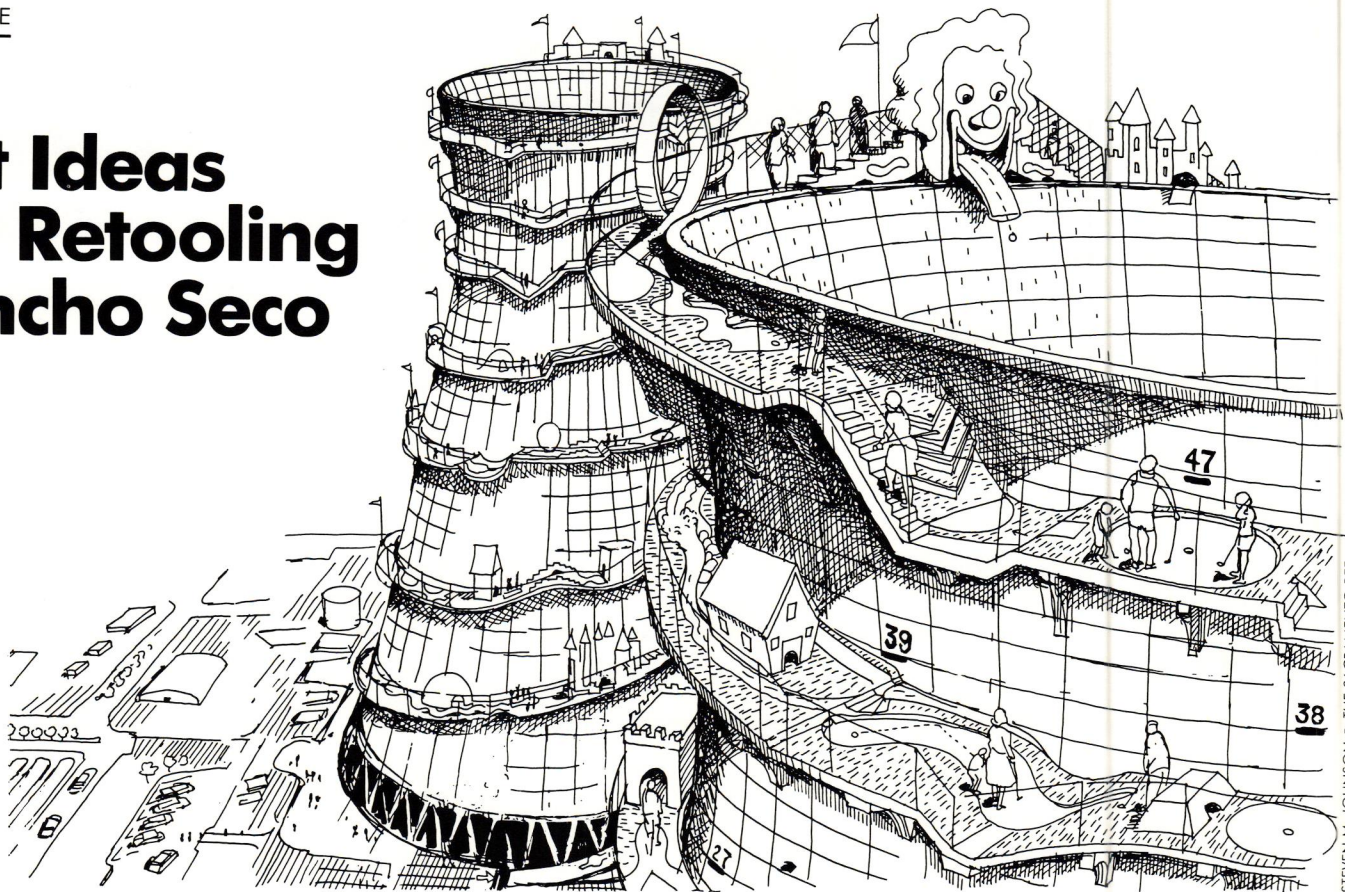
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# Hot Ideas For Retooling Rancho Seco



STEVEN M. JOHNSON © THE SACRAMENTO BEE

## QUIXOTIC NOTIONS FOR A CHIMERICAL PROJECT

By BOB SILVA

What to do with Rancho Seco, the ill-fated nuclear power plant that hasn't produced an ampere of energy for the Sacramento Municipal Utility District since December 26, 1985? A number of serious proposals are being discussed right now, including selling the plant, switching it over to another form of energy generation such as natural gas or, most drastic, decommissioning the facility altogether.

Suppose Rancho Seco is shut down. What would happen to the redoubtable physical plant itself—the gigantic cooling towers, the reactor, the outbuildings, the piping, the valves, the high-tech gizmos, all the futuristic apparati that, at night especially, give the facility the glowing aspect of something from a "Star Wars" set, at once both thrilling and ominous?

Assuming a safe way were found to defuse its seething radioactivity (which could take decades and untold millions of dollars), is there any way to salvage a piece of this white elephant, which has run up a price tag of \$1 billion so far? What is its potential for adaptive re-use?

"It would make a helluva recreation center," exclaims Albert Dreyfuss, FAIA, principal of Dreyfuss & Blackford. "You could create a new kind of racquetball inside those towers. They are fantastic sculptural shapes."

Architect Tim Wuethrich of Daniel Mann Johnson & Mendenhall—a firm that has probably designed more nuclear power plants than anyone—looks at Rancho Seco and wonders, "Now, what kind of rides can we get out there?" He believes a "spiral loop" inside the cooling towers would "rival anything that Marriott's Great America has."

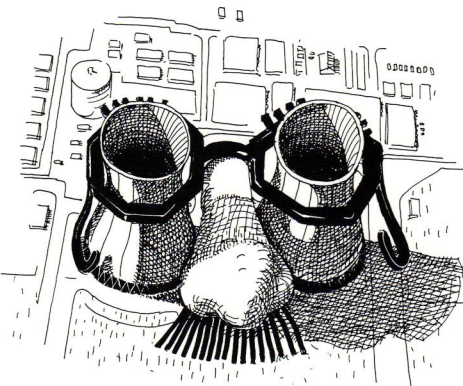
Landscape architect Greg Orr thinks the city should hire Spanish artist Ricardo Bofill, who has turned concrete silos in Europe into fanciful office towers. The

same could be done with Rancho Seco. Orr, noting the impressive acoustics inside the cooling towers, also believes they would make a slightly surreal setting for new-age music.

Architect Roger Scott says Rancho Seco could be the nucleus for a new city, designed along the lines of Paolo Soleri's Arcosanti in the desert of Arizona.

In a similar vein, architect and environmentalist John Harvey Carter thinks Rancho Seco would make an ideal setting for a novel experiment in penology. "Make it a city for prisoners, midway between the county jail and San Quentin," says Carter. "Let them create their own city there. The prisons would be run by the prisoners." Conveniently enough, a couple of lofty guard towers are already on site.

Quite possibly, a few of these plans are a little too inspired. Ron Mason, who owns Dinosaur Bone Collector, a truck salvage company in Rancho Cordova, has a more down-to-earth idea. "Throw the junkers into the towers and they'd melt," quips Mason mordantly. Now, that's a new wrinkle on resource recovery.

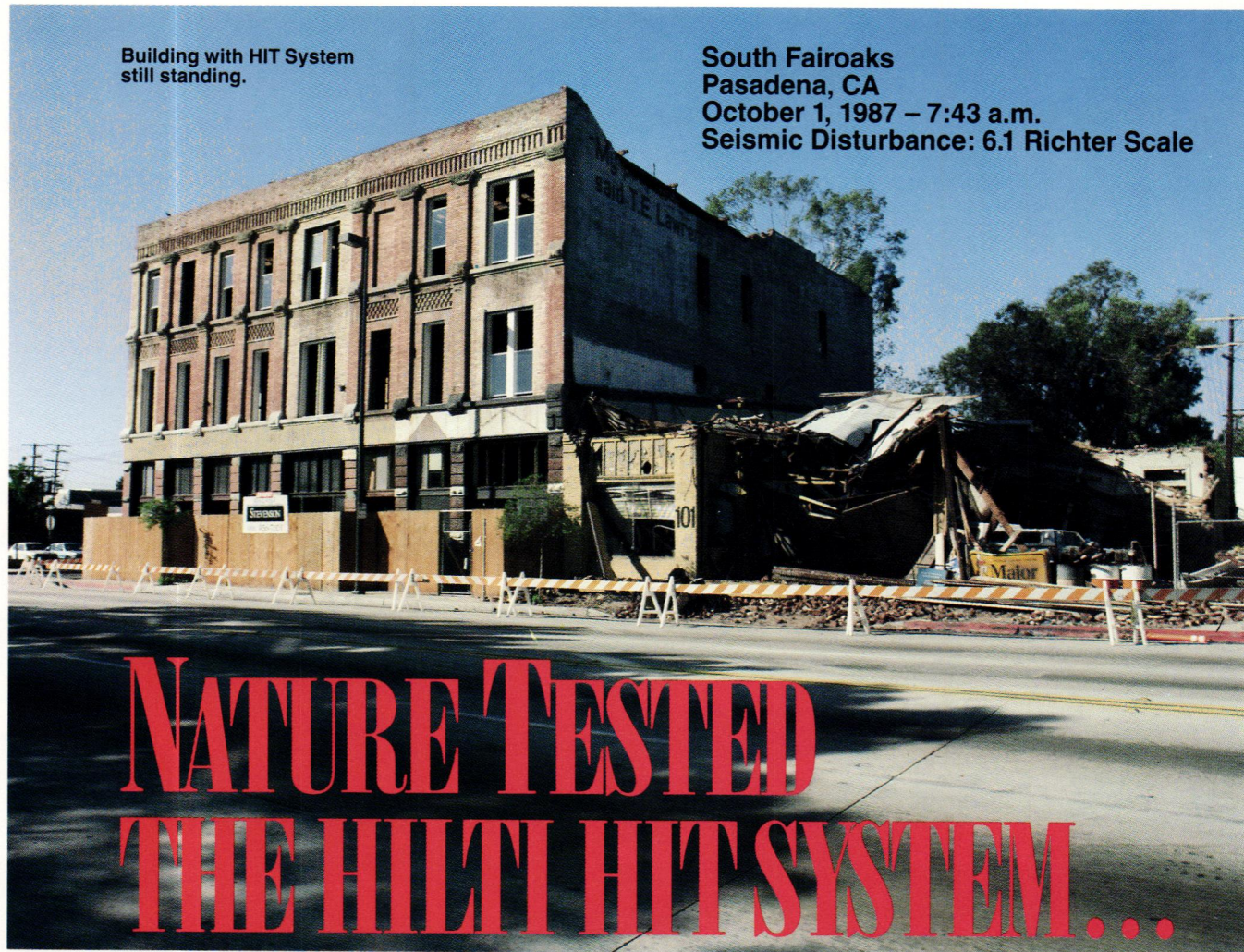


Bob Sylva is a staff writer for the The Sacramento Bee, from which this article is reprinted, © The Sacramento Bee.



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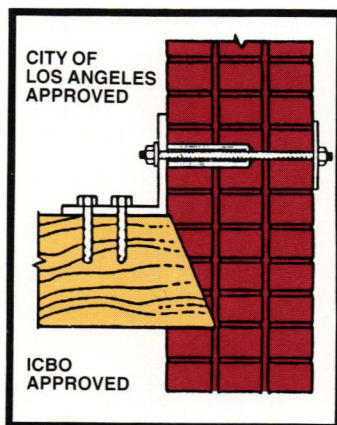
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